TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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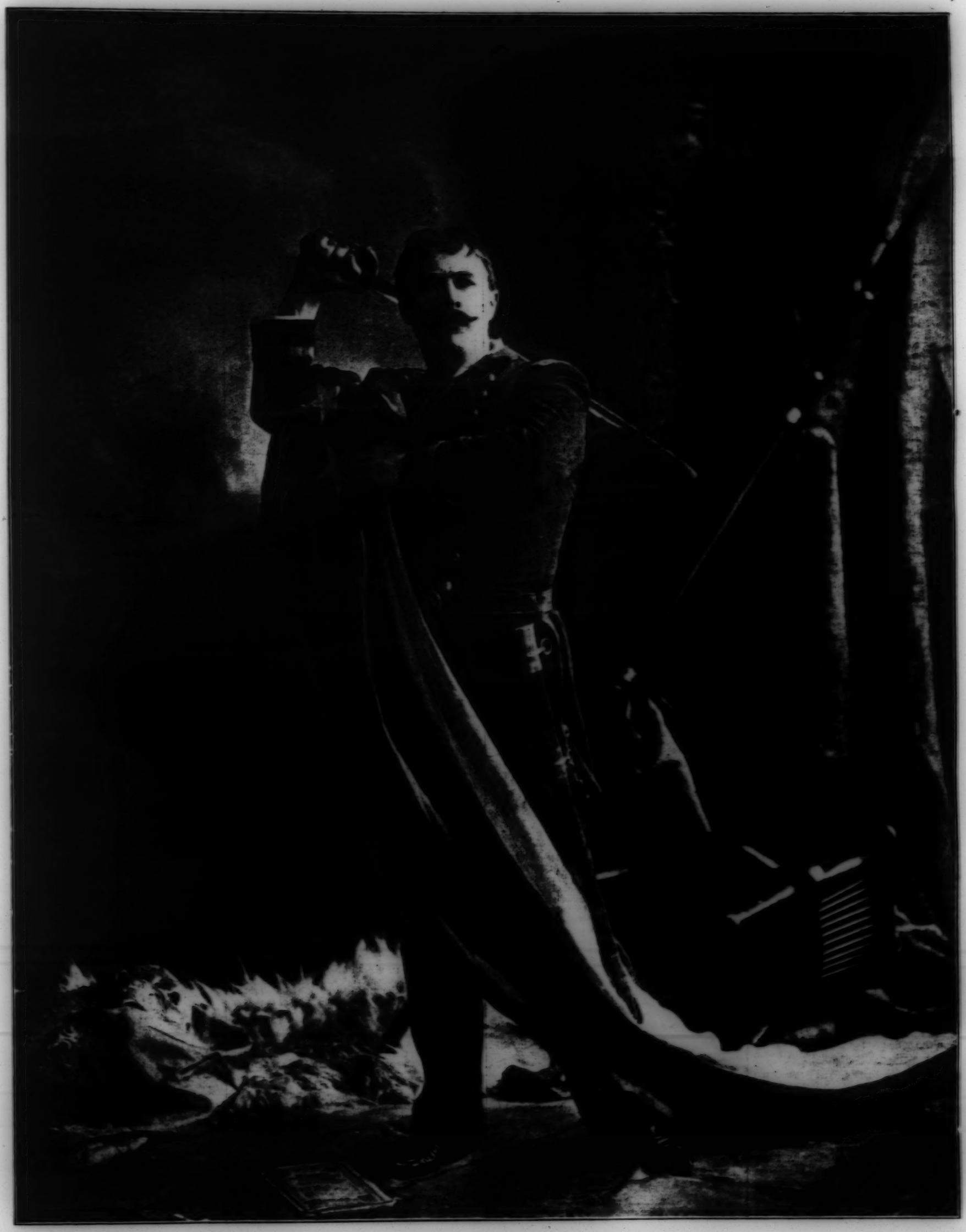

From photo. by Morrison.

JAMES M BROPHY,

THE YOUNG CALIFORNIAN, AS THE ENSIGN.

MIRROR INTERVIEWS.

Frank Mordaunt.

Ten years ago it was the general opinion in theatrical circles that Frank Mordaunt would achieve pronounced stellar eminence. Fate ordained, however, that after a brief career as a star he should resume his place in the ranks as an all-round stock actor. What was recently said of H. Beerbohm Tree applies with equal truth to Mr. Mordaunt. "He is not a genius—he is an actor." Moreover he is an actor of the first order, and now for the interview:

"What part of the country do you hail from?"

"From New England. I was born at Burlington, Vt., in 1841, so that I shall be fifty-four years old in a few weeks. My father was a wheelwright and carriage builder. He took me with him to New York in 1853, and, after I had finished schooling, obtained a position for me in a wholesale dry goods establishment. My parents wished me to follow a business career, but my inclinations were all in the direction of the stage. I would invest all my pocket money in going to the theatre. I joined the Brougham Association, and gained considerable experience as an amateur. I recall a performance of The Lady of Lyons, in which the amateur who assumed the role of Claude Melnotte did not know his lines. He flunked in the second act and the curtain had to be lowered. Unabashed he deliberately went before the curtain and addressed the audience as follows: 'Ladies and gentlemen! As my Claude appears to be too hefty for you, I'll oblige you with a song.' And he did."

"Were you badly stage struck?"

"Was I? Well, I had the fever so bad that I used to spout tragedy all the time. One day when I thought myself unobserved in a forsaken portion of the dry goods house, I manufactured a wooden dagger and a cardboard tomahawk. Then after rigging myself out in an Indian headdress, I began declaiming and gesticulating at a revolving model on which costly shawls were displayed to prospective purchasers. After a while my resentment against the model rose to such a dramatic pitch that I hacked her with my tomahawk in divers portions of her symmetrical anatomy, and after stabbing myself to the heart with my wooden dagger I sank mortally wounded on a heap of hundred-dollar shawls. The next day I was sent to the bank, and just as I was handing the bank book to the cashier on my return, a member of the firm sprang forward brandishing my dagger in one hand and my tomahawk in the other, while he repeated some of the tragic lines he had overheard the day before."

"Were you discharged?"

"Oh, no! Everybody about the establishment had a good laugh at my expense, but it didn't cure my stage fever by any means. I tried hard, though, to give my attention to business. I worked for a while in a car finding establishment, and afterwards in an oil store in Pearl Street, but my occupation was not congenial. In 1859 I appeared as one of the soldiers when Edwin Booth played Richelieu at the Academy of Music for the benefit of the American Dramatic Fund. Then I began to look around for a professional engagement and shortly afterwards gained the consent of my parents to accept a position in the stock company of the Adelphi Theatre at Troy, N. Y., where I received the munificent salary of seven dollars per week."

"What line of parts did you assume in Troy?"

"I played anything and everything that I was cast for by the management, generally in the support of a traveling star. Frequently we obtained the right to produce a New York success in Troy, the cast being made up entirely from members of the Adelphi stock company. After I had been at Troy about seven months the managers had a falling out. The company disbanded after playing for a month on the commonwealth plan. My landlady took charge of my trunk in lieu of payment for my board, and I returned to the parental roof in New York."

"What was your next engagement?"

"I was engaged for McVicker's stock company in Chicago. I remained there for two seasons, and received twelve dollars a week for my services. I supported all the traveling stars that came to Chicago. On one occasion Peter and Caroline Richings announced The Enchantress, and Washington at Valley Forge. Sam Myers, who was cast in the latter piece, went off on a spree. The stage manager asked me to take his place while The Enchantress was on. The part was twenty-two lengths, and I memorized it at short notice and went through with the part without missing a cue. The Richings were profuse in their thanks for what I had done. Old Peter, who was rather pompous, wound up by saying: 'Your memory is prodigious, sir! Yes, sir, prodigious! I couldn't have done better myself even in the palmy days of the Park.'"

"What did you do after leaving McVicker's?"

"I returned to New York by way of the lakes and had a delightful trip. Then I was engaged by William Henderson as leading heavy for his Pittsburg theatre, which was known as Old Drury. That was the season of 1862-63. I did not finish the season in Pittsburg, as my father died, and my mother, who was in delicate health, wished me to return to New York. Soon after arriving home L. R. Shewell was taken ill unexpectedly during a performance of The Colleen Bawn at Niblo's. John L. Vincent, who was the stage manager, was chasing around the lobby to find an actor to take the part of Hardress Cregan. As I had played another role in The Colleen Bawn, while in Chicago, I was familiar with the lines in a general way, and volunteered to finish the performance as best I could. The management were so well satisfied with my work that I was engaged to replace Shewell for the rest of the run. It gave me a metropolitan opening, and $50 salary a week besides."

"How long did The Colleen Bawn run? For several weeks. It was only a revival, and long runs were rare in those days, anyhow. When Matilda Heron came to Niblo's she wanted me to play Jason in Medea, a part I had played with her in Pittsburg, but Shewell, who had recovered from his illness, seemed to feel so slighted that I relinquished Jason to him and played Creon. After that Charles Wheatleigh engaged me to support Lucille Western in East Lynne at the Chestnut Street Theatre, of Philadelphia. I afterwards supported Edwin Forrest as Banquo in Macbeth, as Buckingham in Richard III., as the Ghost in Hamlet, as Gloucester in King Lear, as Crassus in The Gladiator, and as Barradas in Richelieu. Forrest was a good actor, but a very disagreeable man. During a performance of The Gladiator at Niblo's George Clarke was imperfect in his lines. In one place he came on too soon and skipped two pages. In order to help him out I spoke a line that would enable him to save the scene, but he didn't take up the cue. Forrest, assuming that I was at fault, glared at me and shouted so that the whole audience could hear it, 'Go on, sir.' 'That's not my cue, Mr. Forrest!' I answered in an equally loud tone of voice. Then Forrest turned to the prompter and hawled out, 'Mr. Prompter! Give this man his cue!' I was boiling with rage, and after the curtain went down I shook my fist in Forrest's face and denounced him in vigorous terms for the way he had tried to disgrace me before the audience. The next morning I went to Jarret and Palmer's office, and told them that I would not act with Forrest during the rest of his engagement. Two minutes later a messenger arrived from Forrest requesting that I withdraw from the cast, as he would not appear if I were retained. 'Tell Mr. Forrest,' said Mr. Palmer, 'that he can save himself all anxiety on that score, as Mr. Mordaunt has just refused to play with him.' After hunting all over the city for somebody to take the part of Crassus, Forrest had to eat crow and send for me to play the part the following night."

"You acted for some time with Laura Keene, I believe?"

"Yes, but that was not till 1869. During the season of 1864-1865 I alternated between the Chestnut Street Theatre in Philadelphia and Leonard Grover's theatre in Washington. Afterwards I played a season at the Arch, and a subsequent season at the Walnut Street Theatre of Philadelphia. While with Laura Keene I played Asa Trenchard in Our American Cousin and other roles in her repertoire. I traveled with her all over the country. Laura Keene and Mrs. John Drew were both remarkable as stage managers, and I may say that I am indebted to them for most of the experience and knowledge I gained in that line of work."

"Did you ever officiate as stage manager yourself?"

"Yes, indeed. I left Laura Keene to assume the position of stage director at Spaulding's National Theatre in Washington, but I soon returned to Miss Keene to appear with her in Hunted Down at Lina Edwin's Theatre in New York. My role was that of John Leigh, and I had acted it previously with Miss Keene while on the road. Let me see! We have now got as far as 1871. After that I played for a season in the support of E. L. Davenport at the Chestnut Street Theatre of Philadelphia. As the ghost did not walk with accustomed regularity, towards the end of the season I went over to the Buffalo Bill contingent and did the 'knock-down and drag-out' business as Jim Dawes in The Scout of the Plains."

"Were you not acting in New Orleans for a while?"

"Yes, I supported Mrs. Chanfrau at the Varieties Theatre in New Orleans in 1874. It was while I was at the Varieties that Mary Anderson made a great hit there. The New Orleans people went wild over her. After my return to New York I was engaged for the part of D'Artagnan in a revival of The Three Guardsmen at Niblo's. I also played the title role at Niblo's in a production of The Old Man of the Mountain. Then I appeared as Inspector Bucket in Mary Carey's production of Poor Jo at the Union Square."

"Didn't you support Mary Anderson during her engagement at the Fifth Avenue Theatre?"

Yes. That was in 1878. I played Ingomar, Master Walter in The Hunchback, Ludovico in Evadne, Mercutio in Romeo and Juliet, and Macbeth. During Edwin Booth's engagement there shortly afterwards, I played the King in Hamlet, Barradas in Richelieu, Manfredo in The Fool's Revenge, Kent in King Lear, the Duke of Lancaster in Richard III., and Don Saluste in Ruy Blas. During the run of A Celebrated Case at the Union Square I played the part of the Irishman, Dennis O'Rourke, and I appeared as Major Henry Clay Britt during the long run of My Partner at the same house. In the early part of 1879 I supported Frederick Paulding in a round of characters at the Fourteenth Street Theatre—then known as the Lyceum. After playing Cheviot Hill in Engaged with considerable success on the road, I starred for two seasons, 1880-82 in Old Shipmates."

"Were you not a member of the All-Star combination in San Francisco?"

"Yes! The partners in the All-Star enterprise were Mr. and Mrs. McKee Rankin, Daniel Harkins, J. J. Wallace and myself. We leased the California Theatre and gave some elaborate productions, notably one of Macbeth. In 1888 I returned to New York to take the part of Scarpia in Fanny Davenport's production of La Tosca."

"And what have you done since then?"

"I personated Hiram Pepper in Denman Thompson's play of The Two Sisters. Frank Sanger engaged me to act Tomasso in the Broadway Theatre production of Mr. Barnes of New York. I supported Helen Barry in A Woman's Stratagem, and subsequently filled a three months' engagement in Chicago as Prospero when The Tempest was revived at McVicker's. Stuart Robson engaged me after that for W. H. Crane's part in The Henrietta. Then I signed with Charles Frohman, and played Governor Rodman in Men and Women, Knowlton in The Lost Paradise, Baron Stein in Diplomacy, and General Kennion in The Girl I Left Behind Me. At the opening of the current season I played Colonel Sloane in The Two Colonels, and at present, as you know, I am a member of The District Attorney cast at the American Theatre."

After the interview Mr. Mordaunt showed me some of the souvenirs scattered around his house in Thirty-third Street. He is just as enthusiastic about his profession now as when he was a young man, and declares that he is learning something new about acting every day of his life.

A. E. B.

THERE'LL BE NO LAWSUIT.

There will be no lawsuit over The Heart of Maryland. A. M. Palmer has agreed to release his claim on Mr. Belasco's piece in favor of Messrs. Whitney and Bleiman on condition that they take the scenery he has prepared for the production off his hands. He also released Mrs. Leslie Carter from her contract with him.

According to Mr. Belasco's contract with Messrs. Whitney and Bleiman the play must be produced during next October either at the Herald Square Theatre or some other first-class New York theatre.

JAMES M. BROPHY.

The subject of our front-page portrait this week is James M. Brophy, a young Californian, who by his unusual talent has been making an enviable record for himself this season, in the title role of The Ensign. In glancing over the record of Mr. Brophy's stage career, one is impressed with the variety and extent of his experience. Besides supporting many stars he has enjoyed the rare advantage of a thorough stock training; such a foundation of labor and constant change, as has given to the stage almost all its greatest lights.

Mr. Brophy was born and reared in California. He made his debut at the old Alcazar Theatre in San Francisco about eight years ago in The Three Guardsmen, and so genuine was his success that on the very first night he was engaged by Edwin F. Thorne for his leading business. He supported that actor with great credit during his Western tour, and at its conclusion accepted a position with Maude Granger. This engagement brought him to the notice of that astute manager, Walter Morosco, of San Francisco, who engaged him for the "leads" in his stock company. In this important and difficult position Mr. Brophy remained for two years, winning for himself a warm place in the hearts of San Francisco theatregoers, and the esteem and good will of his manager.

Mr. Brophy's excellent work in the stock company attracted the attention of W. A. Brady, always alert for genuine talent, who made the young actor an offer to play in the East, and for the next two years Mr. Brophy remained under Mr. Brady's management, playing in The Bottom of the Sea, After Dark, and The Irish Arab.

The young actor's close application to his duty and his art was steadily winning the respect and admiration of his audiences, and Jacob Litt offered him an engagement for leading business which the actor declined, on account of his dislike of the travel and fatigue of the combination system.

At the end of two years Mr. Brophy received the compliment of an offer for leading business in the San Francisco stock company from his former manager, Mr. Morosco, which was accepted and held for another two years.

Success followed success; he became an established local favorite and received many offers from well-known stars and managers, including several from Mr. Litt, all of which he declined on account of his objection to traveling. During Mr. Brophy's stock experience he played more than two hundred and fifty parts, embracing every line of business and almost every dialect, including Scotch, Swedish, Yorkshire, Lancashire, French, Italian, German and others. He made many distinct hits, chief among them being the dual-role in Roger La Honte, which won for him the greatest praise; Jean Renaud in A Celebrated Case, the title-role and Ivan Ogareff in Michael Strogoff, Pierre and the Chevalier in The Two Orphans, Bob Brierly and Hawkshaw in Ticket-o'-Leave Man, Rudolphe and George de Taspone in Led Astray, Dunstan Kirke, Tom Badger, Phineas Fogg, Sandy in The Danites, Charles Graythorne in Pink Dominoes, Uncle Tom, Fagin in Oliver Twist, Talbot Champneys and Charley Middlewick in Our Boys, Tom Cooper in Shadows of a Great City, and others.

It will be seen from the foregoing list what remarkable opportunities Mr. Brophy has enjoyed for the cultivation of his talent. His versatility made him of inestimable value to Manager Morosco, who parted with him regretfully, when the actor accepted an offer from Mr. Litt to play the title-role in The Ensign during the current season.

Comparatively a stranger in the East, Mr. Brophy has, by his naturalness, his artistic moderation, his sympathy and his genuine fire, won universal praise and established with press and public wherever he has appeared a reputation as one of the coming men. Although proficient in almost every line of business, his *forte* lies undoubtedly in the portrayal of those heroic and romantic roles which made the late Charles Fechter famous. Coupled with the advantages of a powerful and melodious voice, expressive features and superb physique, Mr. Brophy possesses the temperament of the genuine artist. His work bears the impress of intellect, vitality, imagination, sympathy, and manliness, and he bears his success with simplicity and modesty. Since his arrival in the East Mr. Brophy has made many friends, among them being William Haworth, Joseph Haworth, Frederick Paulding, and Manager Tunis Dean, of Baltimore, who have manifested from the first a sincere interest in his career.

EDGAR SELDEN'S CALIFORNIA TOUR.

Edgar Selden recently completed a three weeks' engagement in McKenna's Flirtation, Will o' the Wisp, and Scandal in High Life at the Grand Opera House of San Francisco.

"I have played to standing room only four nights out of seven," writes Mr. Selden, "despite the fact that it has rained incessantly throughout my engagement. The entire press of San Francisco has treated me splendidly, so you may imagine that I feel happy over the success achieved in a city where Eastern attractions are usually torn to tatters. On Feb. 11 I shall begin a tour of the coast, lasting from six to eight weeks. It is among the possibilities that I may visit Australia in the Spring for a tour of the colonies, but nothing has been definitely settled in regard to an Australian tour."

UNFORTUNATE IN ST. JOHN'S.

The financial troubles in Newfoundland which have involved banks and various industries, have also resulted to the misfortune of the Leighton Stock company, whose leading members are Harry Leighton and Leonora Bradley. Leighton, according to a St. John's newspaper, lost all his money by the failure of one of the banks, and the company was left stranded. Benefits were organized by the citizens of St. John's for the company, and at recent performances they realized enough to meet their necessities. The company has, however, under Leighton's management, pirated several plays, and at the recent benefits The Planter's Wife was used by them without right under the title of Her Secret. Less sympathy will be felt for Manager Leighton in his misfortune than would have been the case had he not pirated plays.

PAULINE MARKHAM'S BENEFIT.

Judging from the number of tickets already sold and the performance promised, Pauline Markham's benefit at the Garden Theatre on Thursday afternoon, Feb. 14, should be a success. Among those who have volunteered are: Mrs. Annie and Jennie Yeamans, Lillian Thurgate, Henry E. Dixey, Bernard and Raymond, Cyrene, Lydia Thompson, Madge Ellis, Lippman and Mann, McAvoy and May, Brooks, Denton and Osman, John C. Rice and Sally Cohen, Paul Cinquevalli, Ethel Dalton, Moa and Goodrich, Troger, Tortagada troupe, A. O. Duncan, Mons. Balaii, and Mlle. Philo Durand. The latter are expected to arrive Sunday from Europe having been sent over by F. F. Proctor. They are said to be clever excentriques.

GOSSIP OF THE TOWN.

Arthur F. Warde will manage Frederick Warde next season.

Julia Marlowe will add A Blot on the 'Scutcheon to her repertoire next season.

Canary and Lederer will break ground for their new theatre at Seventh Avenue and Forty-second street on March 1.

Garland Gaden has given up the lease of the Academy of Music, Sterling, Ill. Mrs. Gaden is recovering from her illness, and the Eastern dates of The Young American will be filled.

Harvey J. Mortimer and John Archer have formed a partnership for next season.

Alexander Salvini will begin his Southern tour this week.

Edwin Arden will continue to manage tragedian Keene next season.

Della Fox will begin a second starring tour, in a new comic opera, at Palmer's Theatre on Sept. 2.

John Glendinning has purchased the English rights of The Power of the Press.

The 100th performance of The Masqueraders will be given at the Empire Theatre next Monday.

The Fatal Card will be produced at the Boston Museum next season for an extended run.

Ida Siddons, who has been ill for three months with bronchitis, has cancelled all Winter dates by advice of her physician, and will remain in Philadelphia until cured, when she will go to her home at Plymouth, N. H., for a needed rest.

Mrs. Helen Ferree has retired from the Francis Wilson company and returned to New York.

George W. Larsen, owing to a severe attack of laryngitis, was forced to disappoint audiences at Meadville, Pa., for two nights recently.

Manager Jacob Litt has booked Too Much Johnson as the opening attraction for his new Metropolitan Theatre, Minneapolis.

William Calder last week received a cable from Berlin, Germany, to the effect that The Span of Life was produced there with great success. Henri Verstraete, Mr. Calder's manager, was called before the curtain eight times.

Nellie McHenry recently gave a benefit for the sufferers from the fire at Butte, Mont., and the performance netted $523.70. Miss McHenry received letters of appreciation from E. O. Dugan, mayor of that city, and Henry Mueller, chairman of the relief committee.

Nancy and Co. will be revived at Daly's after the run of The Orient Express. The cast will be as follows: Miss Rehan, Nancy; Mrs. Gilbert, Mrs. Dangenz; Miss Elliot, Oriana; Miss Carlisle, Daisy; Mr. Lewis, Ebenezer Griffing; Mr. Worthing, Keefe O'Keefe; Mr. Gresham, Sykes Stokslow; Mr. Herbert, Captain Renseller; and Mr. Dixey, Tippy Brasher. This in turn will be followed by Two Gentlemen of Verona, which is now in rehearsal.

Ezra Kendall will go out for his tenth and last season with A Pair of Kids next year. He says the Kids now have whiskers so long that they are hardly recognizable, but that they will venture bare-faced next season.

Mlle. Rhéa, to whom are addressed many letters from persons who commend her adherence to a high order of plays, recently received a letter containing the following: "I have never seen a more perfect portrayal of any character upon any stage than that of Julian Gray, as given by W. S. Hart."

J. F. C. Calderwood, general superintendent of the Minneapolis Street Railway, was recently in New York to engage vaudeville performers for the great pavilion at Lake Harriet next Summer.

W. A. Dingwall, general manager for Jacob Litt, has returned from New England.

James B. Camp, manager of the Grand Opera House, Louisville, Ky., telegraphed last Tuesday: "Men and Women opened to night in the face of a snow storm to a large audience. Both play and players were accorded a big reception, there being several curtain calls. Emil Croix, Louis Mabb, Frances Kingdon, Berenice Wheeler, Myrtle May, and Nellie Strickland all scoring honors. The advance sale indicates a big week's business."

Richard Mansfield recently appeared in Nashville, Tenn., and the *American* of that city characterized the play produced by him, Napoleon, as unworthy of his ability, and criticised Mr. Mansfield's work in it as careless. Mr. Mansfield, from his private car, addressed a letter to the newspaper, saying that he was ill on the night in question, and that he rose from a sick bed in order that his audience might not be disappointed, and declaring that he would not hereafter visit Nashville.

An incident of the humor of J. J. Burke, the comedian of Aladdin, Jr., comes from San Francisco. His manager, David Henderson, registered at the Baldwin Hotel in that city as "David Henderson and valet." Mr. Burke, coming after him, and reading this, registered: "J. J. Burke and valise."

L. F. Whitbeck in a letter to THE MIRROR complains of extortion by the management of the Rudd House, at Owensboro, Ky. At this hotel, says Mr. Whitbeck, "they charged every member of the company twenty-five cents extra for gas, because returning late from the theatre it was necessary to light up our rooms for a few minutes after midnight. Several of the company were charged for meals said to have been served before they arrived in town. Fires were charged for, although not furnished, and in various ways we were imposed upon."

While She was in Texas, several of the company were taken ill. Al. Clayton was placed in a hospital at New Orleans on Jan. 27, suffering with typhoid fever. Ed. Boring and Lawrence Grant joined the company in New Orleans.

Laura Biggar Haverly writes that she has been embarrassed in her work in The Passing Show by a bad throat. Laryngitis has resulted in a partial paralysis of the vocal chords, and she thinks of retiring for a time.

Joseph Haworth will play a return engagement at the Castle Square, Boston, on Feb. 25.

Charles Evans will probably be interested with Fred. C. Whitney in the London production of Rob Roy.

R. P. Hankey, representing the Noss Jollity company, says The Kodak, a new piece presented by that organization, has been successful beyond expectation. May and Bertha Noss and Harry B. Roche have made hits in it. This company will after this month play week stands, and will close week of May 27 at Pittsburg, Pa.

M. Armbruster and company, of Columbus O., served an attachment for $115.32 for scene painting against M. B. Leavitt's Spider and Fly property in that city recently.

Ellen Vockey recently gave a dramatic recital in German in Washington, for the benefit of a local German society. She read a scene from Goethe's Faust, "The Diver," by Schiller, and "Don Ramero," by Heine.

AS YOU LIKE IT.

THE days of the Star Theatre as a first-class combination house are, I presume, almost ended. I am told that next season the theatre will be transformed into a popular-priced house with one week attractions. Joseph Jefferson and W. H. Crane, who have been the Star's principal attractions for several years, are booked for next season at the Fifth Avenue, and Mr. Crane will begin his Spring engagement at the latter house on the 25th inst. The Star Theatre and Niblo's are relics of the time when the Rialto started at Fourteenth Street and terminated at Madison Square, the "palmy" days of the Union Square Theatre. The uptown movement has swept everything, theatres and actors, before it, and now even Hoyt's and the Lyceum are referred to as downtown houses. Theodore Moss, who owns both the Star and Palmer's, is ready to sell his theatres if he can get the price he wants, and the sale of both houses would probably sever his interests in the theatrical business permanently.

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"What's in a name?" The swan of Avon made the great "break" of his life when he cast doubt on a name being of value. About three years ago there lived in Berlin a poor woman named Mrs. Langkammer, who devoted all her time to writing plays and trying to get managers to produce them. This woman had a husband who was unlucky and out of work. Finally, in desperation, Mrs. Langkammer came to the conclusion that her chief drawback as a dramatist was her sex, so she changed it and signed her MSS. "Richard Nordmann." The next play she wrote was accepted and produced under the title of Fallen Angels with great success. No one knew who Richard Nordmann was, but he was the hero of the hour. Mrs. Langkammer now bethought herself of her poor husband who was on the verge of committing suicide because no one wanted his services. She sat her down and wrote a note to the manager who had produced her play, recommended Mr. Langkammer as a stage manager of great experience and striking originality, and signed it "Richard Nordmann." Her husband got the job, and now Mr. and Mrs. Langkammer are both convinced that there is a good deal in a name.

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Marcel Prevost's much-talked-of novel, "Les Demi-Vierges" ("The Demi-Virgins"), has been dramatized by the author and will go on shortly at the Paris Gymnase. "The Demi-Virgins," as a novel, has caused more discussion than any novel written in France since the famous "Sapho." It is a striking and vivid portrayal of the modern girl, the fashionable young woman of the period—daring, risiqué, fascinating, initiated into every phase of life. The story is told in the same exquisite and finished style that made Prevost's earlier work, "Letters of Women," a French classic.

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A few days ago there appeared in the theatrical gossip column of a morning paper an item to the effect that a well-known company now playing in town was not paying salaries. The story goes that the editor of the paper in question found on his desk the next morning five letters from five different managers begging him, as a special favor, not to mention the matter further.

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An earnest attempt is about to be made in New York to establish a Play-Producing Society on the plan of the Théâtre Libre in Paris, the Freue Theatre in Berlin and the Independent Theatre in London. So many similar attempts have been made here in the same direction that the public is naturally somewhat skeptical on the subject, but this move is on lines entirely different from those which caused the failure of the late and hardly-to-be-regretted Theatre of Arts and Letters. The society will not devote its energies exclusively to producing American plays, although it is ready to produce any that are worthy, nor does it profess to believe that there are hundreds of dramatic masterpieces lying around in this country which have been neglected by our managers. Most of the material will be taken from the most striking works of the new school—Ibsen, Bjornsen, Maeterlinck, Hauptmann, Sudermann, Herne—and much from the classics that has either been forgotten or never seen here. It is also proposed to produce Shelley's Cenci, Byron's Cain, and Ford's Brother and Sister, besides a number of pieces by contemporary French, Spanish and Italian authors whose works are known only by name, such as Brieux, Alexis, Goncourt, Darzens, Becque, Echegaray, Giacosa, Praga and others. It is proposed to give six performances each season and the seats will be sold by subscription. Many well-known professionals are already interested in the venture which is purely artistic. All the money raised by subscription will, I understand, be spent on the productions, the artists giving their services gratuitously in the cause of art. The first production, which will consist of José Echegaray's masterpiece Galeotto, will take place early in March.

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Agnes Booth was in her box at the Opera last Friday, and looked terribly bored by Manon. Massenet's little opera comique is entirely too slight for such a house. As someone aptly expressed it, it was like boiling a single pea in a big kettle.

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Everyone is anxious to know how much a certain French actor has paid to be able to monopolize several columns a day in one of our large dailies. I am told on good authority that the actor paid nothing, and that the proprietor of the paper in question does it simply to annoy another very famous French actor who is a frequent visitor to America, and with whom he is not on good terms.

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A shocking tragedy last Wednesday night at Niblo's, where they were playing Down in Dixie. During one of the exciting moments of the play the bass drum in the orchestra thought he would like to know the reason for so much emotion over his head, so he placed his drum on the floor and carefully raised himself so as to command a good view of the stage. At that instant the villian shouted to the hero "Stand back, or you're a dead man!" This so startled the bass that he lost his hold, and, falling, went clean through the parchment of his drum.

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Joseph Reynolds, I understand, is to retire from the management of Mrs. Langtry on March 4, and the actress will manage herself thereafter. John Stetson, I believe, made Mrs. Langtry an offer to manage her, but the offer was declined.

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Maurice Maeterlinck, the "Belgian Shakespeare," likes Winter better than any other season of the year. He is a skilful skater and makes long excursions on the frozen canals of Flanders and at times goes as far as the boundaries of Holland. He is not writing any plays at present, all his attention being given to a translation he is making of a German philosophical work. Later, he will publish a volume of essays.

TOUCHSTONE.

TAKEN IN BY A SWINDLER.

According to the complaints of seventy young girls, a C. E. McCandless is a swindler of a particularly obnoxious kind. Recently an advertisement in one of the papers called for girls for the ballet and for living pictures, the address given being 243 East Tenth Street. A number of girls applied, and McCandless prevailed on each under a promise of giving her an engagement to pay him fifty cents deposit. He then told them to go to Everett Hall and make applications. Fully seventy girls turned up at the hall and there McCandless squeezed another fifty cents each from them. He then engaged them all at $18 a week and told them to report the following day for rehearsal. Of course, the next day McCandless did not appear. It is said the description of the man tallies with that of a C. M. Whitney, who swindled cooks and servants in the same manner last year.

A NEW STYLE OF PIRACY.

Dore Davidson wishes to warn managers throughout the country that Marie Kinzie is playing Dangers of a Great City without authority.

"Marie Kinzie," said Mr. Davidson to a MIRROR representative, "obtained the manuscript of Dangers of a Great City from me at the opening of the season, and contracted to play a stipulated amount for each performance. She paid the required royalty for only seven performances, and since then she has continued to play the piece gratuitously. This, I think, is a new species of piracy and ought to be exposed.

You see the manuscript of Dangers of a Great City can not be obtained through any of the piratical play agents, as I have always had the auditorium carefully watched to see that nobody was taking stenographic notes during the performance.

"After trying in vain to get Miss Kinzie to pay the royalties due me, I wrote to her revoking her right to play the piece, and requesting her to return the manuscript. She paid no attention to the request, and has apparently endeavored to conceal her dates, as they have not appeared in THE MIRROR'S Dates Ahead list since then. The last I heard of the Marie Kinzie company, they were playing in Ohio."

EDWIN BOOTH'S ESTATE.

The executors of the estate of the late Edwin Booth appeared before Surrogate Fitzgerald last week and moved for a settlement of their accounts. An order was signed to that effect.

The original inventory of the estate showed its value to be $882,675, made up largely of bonds and mortgages. The estate has now increased to $872,623.84.

Twenty-two notes of $250 each made by Archibald C. Haynes, to settle an indebtedness of $5,500 of Mina Gale were found among the papers of the estate. The executors have paid out legacies of $110,000, including $5,000 each to the Actors' Fund of America, the Actors' Order of Friendship of New York, the Actors' Order of Friendship of Philadelphia, the trustees of the Masonic Hall and Asylum Fund of New York, and the Home for Incurables. The rest of the estate went to Mrs. Edwina Grossman, daughter of the deceased.

HERE AND THERE.

My! What a lot of weather we're having. The grip in some form or other seems to have affected the majority of our actors. Many go through the performance in a voice just above a whisper; others are totally unable to sing, while in the auditorium the audience keeps up a continual concert of coughs, sneezes, and sniffles. Blow more gently on us, old Boreas! Be merciful, Æsculapius!

A rumor is being circulated and denied probably for advertising purposes that Du Maurier is nearly blind and that the illustrations in Trilby were made by another. If the novelist really saw the published drawings of the hypnotized heroine whom he describes as beautiful in his book, he must indeed be losing his eyesight.

I have no desire to start in opposition to Colonel Bill Hall, but here are a couple of soubrette names too good to keep: Neena De Rue and Calatina Gomez.

The fashion of ending feminine names in "ie" amounts almost to a mania. We have had Lucie, Pinkie, Maie, etc., etc., and now comes Babie. As W. A. McC. would say, this is the "limit."

Waukon, Ia., would be an unsympathetic but appropriate town for the stranding of a traveling company.

A young actor playing Romeo in the West is gaining celebrity in an odd way. He and his Juliet indulge in a hug that has been enthusiastically commented on, and which may yet rival the famous Abbott kiss. Another stage embrace that is quoted as saving that it is the despair of her life that Zola is not a dramatist, and Paul Blouet adds, "He never can be. Can a great man like Zola stop in the midst of his most dramatic moment to remember that there is a door L. where the actor must retire? He is too broad for the stage of a theatre." A great many other people have thought that Zola was too broad, even without M. Blouet's qualifying phrase "for the theatre."

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It is a mystery to me how some actors acquire a reputation and make money. I saw recently a prominent professional whose name is almost a household word throughout this country. During the entire performance he did not do one clever or entertaining thing, or show a gleam of intelligence in his work. Moreover, he was vulgar. The audience, however, seemed to thoroughly enjoy him, and he is accounted a talented, as well as a rich, man.

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Why does Fanny Davenport mar her dignified—almost regal—appearance as Gismonda by wearing a little curly blonde wig such as Innocent Kidd might affect?

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When the Society for the Suppression of the Theatre Hat has carried out its laudable project and has brought legislation to bear on all women who have persistently ignored the rights of others, a new question will arise. What will the fair ones do with their displaced headgear? Will they hold the hat or bonnet on their laps the entire evening? This would be both uncomfortable and inconvenient. What man would submit to it? How would a system of checks in the dressing-room do? But here new difficulty arises. None of the ladies' parlors at the theatres has accommodations for such a large number of hats as would necessarily have to be stored. Would the managers be willing to build additional dressing-rooms or annexes? Even then, imagine the confusion when after the performance five or six hundred females sought their bonnets at once. Why not have stationary handlasses constructed beneath each chair? This seems to The Observer to be the best plan of all. The ladies can then easily doff their hats and dispose of them safely. It would be necessary, however, to have a mirror attached to the back of the seat in front so that that the hat could be adjusted correctly, in feminine phrase, put on straight after the close of the performance.

THE OBSERVER.

LETTER TO THE EDITOR.

PROTECTION OF DRAMATIC AUTHORS.

LOCK PA., Jan. 23, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Being a constant and attentive reader of your valuable paper, I have noted from time to time the commendable efforts made by THE MIRROR and the American Dramatists Club to devise means for the protection of authors and the punishment of plus pirates. Truly, the product of the brain should be as much a matter of property as the work of our hands, and he who steals a play as much a thief as he who steals a painting, a suit of clothes or a washing machine. The enactment by Congress of a law placing the former crime on an equal basis with the latter, would be a matter of justice and the strongest incentive to the development of the American drama. But that law should be complete and include a revision of our present copyright law which, as it applies to dramatic works, is almost no law at all.

Allow me to quote from a statement made by the Librarian of Congress. By the general tenor of judicial decisions copyright protects the substance of publication entered, in connection with its title; and not the mere words of the title itself. Most titles have been used many times and cannot be made exclusive property by copyright or otherwise.

Now kindly tell me where the protection lies. A score of writers may use the same general subject—analogies, characters and even similar effects in production and each performance be original in the general acceptance of the term. It has been demonstrated that a skillful dramatist can produce a duplicate of almost any play, differing sufficiently to evade the law, under the cloak of the above substantiated facts.

I hold that titles should be "exclusive property"—the trade-mark by which the work is known to the public. As the law stands now, a copyright is almost without value and the most valid claim one can establish to a play as property is the fact of production. But all such claims are perforated with legal loop-holes involving numerous actions of law and resting finally upon the court's conception of the equity of the case.

Allow me to quote once more from the custodian of copyrights: "There could be many plays of the same title, provided the subject matter is different." Now that is what I call "bosh." Is each play offered for copyright read carefully and judgment passed upon it before a certificate of copyright is issued? I do not suppose that this matter is "new ground" to the gentlemen of the Dramatists Club, but I have not seen any allusion to it in notices regarding the anti-pirate law.

I desire to offer in evidence of the attack on the present law, my personal experience. In February, 1892, I obtained a copyright for a military melodrama based on the trouble between the United States and Chili, and the particular phase of international law granting asylum to political refugees under a foreign flag; under the title of The Chilians. Financial disappointments prevented the production of the play and in '93 it was rewritten under the title of Old Glory. In the Spring of '94 I received a certificate of copyright under the latter title. Arrangements were made for a production this season, when in September W. A. Brady produced a version of the old English drama, British Born, under the title of Old Glory, which interfered very materially with my plans.

After a vain endeavor to establish a claim to the title I am reduced to the necessity of designating my drama as Miller's Old Glory, and strive to convince the public that it is "altogether different" from Brady's play—especially in the matter of originality—or use a new title.

In this connection I wish to say that the conduct of Messrs. Vincent and Brady, the reputed authors of this hybrid, has not been marked by either courtesy or modesty.

I may be away back in the forty-seventh row of American dramatists, but I can nevertheless sympathize with the good work of the club and its able ally, THE MIRROR, and express the hope that we may some day have a law relating to the drama that means something. Weak law and unjust administration thereof have made outlaws of honest men, and when a man is robbed legally of the product of his brain he can sympathize even with pirates. What says THE MIRROR?

SAM C. MILLER.

AN OPEN LETTER FROM "PUNCH" WHEELER.

BOSTON, Feb. 1, 1895.

To the Editor of The Dramatic Mirror:

SIR.—It is with feelings of trepidation, as much as the dislike I have for my name to appear in print, that I am called upon to correct another growing abuse, that without your generous assistance no one but my bleached typewriter would know anything about.

Notwithstanding Otis Harlan's uncalled for remarks, the extremely bad weather we are having in Boston is really not my fault, and I will stake my reputation on that point, which is said to be even worse than the weather. (Deep, down-east joke.) What occasions my using Walter Sanford's time is this: in a few moments I will think up what I started to say. Oh, yes! Could not a fund be started to buy papers for all local managers of theatres, who give such outrageous terms, that they are honestly too poor to subscribe?

As dear and useful as these men are to me, I really wish many of them would read up. There is general complaint among booking agents that these worthy men, who kindly build theatres to keep us busy getting in and out of them, do not keep posted as regards the merits of all attractions, compelling the agents of course to come to me for redress, as being the best posted and swiftest-thinking impresario in our line, with the possible exception of Spencer Cone and Jack Hirsh.

Besides, it occupies a lot of valuable time I could employ in writing syndicate articles as to my future plans, or playing pinochle.

It is a long story, and will be continued next week if I can cancel Woonsocket.

The trouble originated last season at Port Jervis, Montana, where John Fox wanted to book Captain Herne and the manager answered he had just played his brother Jim Herne, and the town couldn't stand the whole family same week. Also when Manager Reeves asked Toronto, Kentucky, his open dates for Hands Across the Sea, the reply inquired who was playing the German part of Hands.

In my own experience I probably received the worst shot ever fired at an agent who stayed in the business. Years ago, long before Charley Jerome's first marriage, I telegraphed Billy Keogh, manager then at Charleston, S. C., to book Irving's Uncle Tom, when he cheerfully replied: "Would be pleased to play you, but we expect the yellow fever that week, and don't want them both."

John Mishler is the best posted local manager in America. Many a time he has wired me one night would be enough. Would there were more like him, then I could work at my trade longer.

Still this is a joyous, happy, nomadic life, notwithstanding reports from Charley Miller and Matt Smith. I would advise all young people of both sexes to get into the business as quickly as possible, while there are a few more open dates, and by all means play Boston, where one can get the best ten-cent dinner I ever enjoyed, without wine. Yours to command,

(By kind permission of Jay Brady.)
"PUNCH" WHEELER,
Bill Posting Impresario.

P. S. My big Concert Band will open season as soon as the letter-heads are printed. Would like to buy a couple of hundred second-hand medals. Sprinting medals, champion bone soloist, roller skating designs can be used by filing the name off. Healy and Bigelow please send descriptive catalogue. Also have a set of dates for sale of November 29. P. W.

SUPERFLUOUS HAIR, Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

IN OTHER CITIES.

ATLANTA.

A Bunch of Keys at the Grand Jan. 30, 31 and matinee met with poor success. Some of the people were capable, but the co. as a whole was weak. Bowser and Foy, however, proved exceptions, and it is safe to save that with adequate support they could infuse enough dash and ginger into the play to make it succeed.

Stuart Robson in She Stoops to Conquer, Leap Year and The Henrietta at the Grand 1, 2 and matinee, drew audiences of excellent size. Mr. Robson's Tony Lumpkin was exquisite as were the other characters to a great degree, but they did not seem to thoroughly interest the greater body of the audience. The plays that followed were better received. This probably was due to the many presentations already this season of She Stoops to Conquer.

Two Old Cronies came to the Grand at regular prices 4 and matinee to excellent business. Mlle. Carlotta was the drawing card, and was easily distinguished for her musical grace and clever dancing. W. H. Crane, Robert Mantell, Rhea, Colonel Ingersoll, Ellen Beach Yaw and Rose Coghlan are underlined at the Grand.

At the Marietta Street Theatre Si Plunkard, a rural comedy, at popular prices, did fairly well 4.

Joe Ott informs us that Bronson Howard has received from Stuart Robson $85,000 in royalties for The Henrietta, and that he will continue to give it as long as he is young enough to play Bertie.

The newspapers here thought THE MIRROR editorial paragraph on the man who tried to "queer" a performance in this city recently, quite a good thing. It was straight to the point, and I'm sure it will do good.

Harry Greenwall was here 4 on his way to New Orleans. He was pleased at the progress and work that have already been put in upon his New Lyceum, and remarks that it will be "a hummer."

The Cotton States and International Exposition is assuming magnificent proportions, and the latest foreign nation to express a willingness to be represented is Persia. A concession has been granted William Wolfson, of New York, for the purpose of erecting a theatre upon the grounds fashioned after Koster and Bial's. He purposes giving up-to-date performances, with living pictures and other attractions, together with the leading vaudeville artists of America and Europe.

Signor Enrico Campobello proposes to give a season of grand opera at the Grand in April and May. He has just returned from New York and says that he has some of the best lyric artists now before the public and that with the aid of an experienced manager he cannot but fail to attract all the lovers of opera in and about Atlanta. Upon his statement a strong co. comprising three sopranos, three tenors, two baritones, a fine basso and a carefully selected chorus from the co. now playing at the Metropolitan has been secured. The season will extend twenty-four nights and eight matinees.

Apart from this, Harry Greenwall will not be slow in taking care of his interests at the new Lyceum which will have been completed about that time. Some time ago he announced his intention of giving something in the very same line that will include about ten weeks. I understand that a number of the originals that appeared in the original Grau opera co. have been already secured. At any rate there is every reason to believe that the town is to have opera, if not more than its ordinary share, and if competition is the life of trade surely the adage will not fail in this instance. ALF. FOWLER.

LOUISVILLE.

Gladys Wallis, supported by Joe Cawthorn and the Patti Rosa co., in A Girl's Way, will be the attraction at the Temple 7-9.

Mrs. Langtry appeared at Macauley's 4-6 in A Wife's Peril, As in a Looking Glass, and Esther Sandrez. A Gaiety Girl opened 7 for three nights. The Lilliputians 11; Salvini 14.

Belasco and De Mille's Men and Women is the offering at the Grand Opera House week commencing 4. Louis A. Mahb and Berenice Wheeler play the principal parts. Milton Nobles and wife 11 in From Sire to Son.

Horace Mitchell opened 3 at the Avenue in A Flag of Truce to a good house, and the indications are the good business will continue throughout the week. Herbert Cawthorn in A Cork Man 11-16.

The Irwin Brothers' Big Show is drawing the customary large business at the New Buckingham.

Lewis Williams, Louisville's young baritone, has been secured as a soloist by Damrosch.

Henry Burck, formerly leader of orchestra at the Auditorium, will return from Europe in the Spring.

The society people will give two performances of an unique character for charity's sake in the near future. A minstrel first part will be presented with well-known social lights on the ends in black face, the Louisville Mandolin and Guitar Club furnishing the music. The Bourlier Brothers have donated the use of the Temple Theatre.

The mother of Georgia Davids, professionally known as Elaine Ellison, died here 4 of pneumonia. The actress canceled her engagement, and was here before her mother died.

George Lippold, a prominent Elk, is now one of the doorkeepers at the New Buckingham.

The Bluegrass Minstrels will make a tour of the towns in the vicinity of Louisville commencing 11. In the organization are Ed. O. Risley, Walter S. Matthews, Charles Shreve and Fulton Mandeville, a brother of W. C. Mandeville, the well-known comedian.

Alfred Farland, the banjoist, will appear at Baldwin's Hall 13, under the management of Daniel Quilp.

Manager Al. Bourlier, of the Temple Theatre, was seriously burned 3 in saving the life of his daughter whose clothing had accidentally caught fire.

CHARLES D. CLARKE.

PROVIDENCE.

Hanlon's Superba was booked to appear at the Providence Opera House a year ago last month, but as the co. was burnt out in Boston, we did not see it. They arrived this time and played a half week's engagement, beginning 4, to good houses. Nat C. Goodwin began his annual engagement 7 and presented A Gilded Fool to a large audience. Advance sale very good, and indications point to a successful engagement.

At B. F. Keith's Opera House In Old Kentucky was the offering 4-9, and was received with great enthusiasm. The band of pickaninnies, with their music and dancing, were entertaining features. Large audiences ruled. The Devil's Auction 11-16; large week's business is expected.

The popular amusement resort, known for many years as the Old Dime and Lothrop's Opera House, is now a thing of the past. Proprietor Thomas Trowbridge, who purchased the theatre a few months ago and made several changes, has re-christened the house, and it will be known hereafter as Trowbridge's Star Theatre. The bill for the week of 4-9 was The Ticket-of-Leave Man, interpreted by Richard Griffin and a fairly good co. Business was lighter than usual. Dan McCarthy in The Pride of Mayo 11-13 and The Rambler from Clare 14-16.

John F. Fields' Drawing Cards had good audiences at The Westminster 4-9, and their specialty entertainment was enjoyed. Reilly and Wood's Big Show 11-16.

Mr. and Mrs. Durward Lely, the Scotch balladists, appeared in a concert at Infantry Hall 5.

The Providence Art Club entertained Mr. and Mrs. Kellar at the close of the performance Friday evening, 1, and on the following evening Mr. Kellar was the guest of the Falstaff Club.

By special request of several prominent citizens, Colonel D. W. Reeves, of the American Band, has arranged for two more concerts in this city by Sousa's Band, to be given at Infantry Hall 14.

Business Manager John N. Phillips, of Trowbridge's Star Theatre, was in New York the past week securing some of the leading standard attractions for early production at his theatre.

The Falstaff Minstrels, an amateur organization of this city, gave another very clever performance at the New Auditorium, Pawtucket, 7 before a large and demonstrative audience. HOWARD C. RIPLEY.

GALVESTON.

Last week at the Grand was somewhat quiet. Jane closed its engagement Jan. 28 to increased attendance. The co. presenting the comedy on this occasion, while not particularly brilliant, filled the requirements.

Richard and Pringle's Georgia Minstrels 29, with Billy Kersands as the drawing card, drew a topheavy house. The performance, with the exception of one or two acceptably redeeming features, was decidedly weak.

An entertainment of genuine excellence was given by the Ovide Musin Concert co. 30, though to deplorably small attendance. Fast Mail 2; Marie Tavary Grand Opera co. 4-9.

The poor business done by the Musin co. was due to an error in dates. The attraction was billed for 31, but it was ascertained on arrival of the co. 30 that their contract called for 30. Steps were immediately taken to notify the public of the change, but the time was too limited and the result was a very small audience.

C. N. RHODES.

JERSEY CITY.

A Trip to Chinatown opened at the Academy of Music 4-9 to fair business. Shaft No. 2, 11-16; The Ensign 18-23.

The Bon Ton Theatre's attraction 4-9 consisted of the Three Rackett Brothers, the dancing four—Welby, Pearl, Keys and Nellis, Gracie and Reynolds, Pantzer and Inez, Florence French, the Nondescript Trio, William De Boe, Ed. Armstrong and Alice Potter, James Gray, Bessie Milton, Frey and Le Maire, William Pendy, Collins and Farley, and Tom Haley. Business fair.

Manager Tom Dunkins, of the Bon Ton Theatre, is the possessor of a handsome diamond ring, a birthday present.

Charles Benton is in town hustling in the interests of the Food Exposition, which opens here March 4, for a month.

James Lonergan, a former stage hand at the Academy of Music, was placed in St. Vincent's Hospital, New York, 6. He has consumption. A purse of $200 has been subscribed already by the stage hands of this city and New York.

Jersey City Lodge of Elks gave a women's social session in the dining room of Taylor's Hotel 5. It was a brilliant affair, and the programme lasted until 12 P. M. Brother Edward Maguire, manager of the Bon Ton Theatre, brought down all the performers at his house, and a number of New York brothers came over. The annual benefit is the next thing on the carpet.

Assemblyman Duncan, of Newark, has introduced a bill now before the New Jersey Legislature to suppress the wearing of big hats at any place of public entertainment where an admission fee is charged. Under this bill the wearer of offending headgear may be summarily ejected, and on conviction by a court may be fined $10.

The Palma Club gave one of its popular stag sessions 5. The programme presented Ida Russell, Gertie Harrington, the Beasleys, the Auber Sisters, George Day, Ettie Newton, and Griffin and Brice.

Florence French is doing a pretty specialty at the Bon Ton Theatre. She has a good voice, and sings new songs.

Donnelly and Girard will shortly appear at the Academy of Music.

Jasper T. Smith left this city 7 to open a continuous performance house in Hartford, Conn. Peter Barry, of New Haven, Conn., will be a partner.

Sousa's Band has been engaged to furnish the promenade music at the opening of the new regimental armory 23.

Frank White the comedian, with Lew Dockstader's Minstrels, arrived home 5. WALTER C. SMITH.

DETROIT.

The Butterflies, Henry Guy Carleton's delightful comedy, was seen here for the first time 4 at the Detroit Opera House. John Drew heads the clever co. presenting the piece. This play received the metropolitan stamp of approval when it ran for 150 nights at Palmer's Theatre. It has been received with equal favor elsewhere, and Detroit succumbed to its charm at the first performance. The types of character so humorously drawn by the author are interpreted in an adequate and effective manner by the artists of the co. In addition to Mr. Drew the principals are Harry Harwood, Lewis Baker, Arthur Byron, Frank D. Lamb, Leslie Allen, Anine Adams, Anna Belmont, Virginia Buchanan, and Maude Adams. Robin Hood follows The Butterflies at the Detroit 7 and will be sung two evenings and at the Saturday matinee, the engagement closing Saturday evening, when De Koven and Smith's opera, The Knickerbockers, will be heard. The Robin Hood engagement will, of course, be a success, as it is a particular favorite in Detroit, and never fails to draw crowded houses.

Another pleasant announcement to many Detroit theatregoers is that Joseph Murphy will open a week's engagement at the Detroit Opera House 11. He has not appeared in Detroit for two years, and will doubtless receive a hearty welcome next week. His repertoire does not comprise any thing new, but his admirers can always stand a repetition of plays that have become in a way identified with him.

There is nothing in the regular theatrical line going on at the Lyceum this week. The house has been occupied with local entertainments a few evenings, but darkness has been the ruling spirit of the week. We are going to have some very bright spirits there next week, however, Eleanor Mayo, Frank Daniels, and "sixty others"—so the announcement reads—who will appear in Willard Spenser's latest operetta Princess Bonnie. The engagement opens 11, and is for the entire week.

A play called A Railroad Ticket is being acted at Whitney's all this week, 3-9. It is a jumble of specialties more than anything else, some of them fairly good, and all of them amusing to judge by the audience. Bobby Gaylor 4-9.

Fabio Romani; or, The Vendetta is the striking title of the play that is holding the boards at Campbell's Empire all the week. It is as its name suggests a tale of revenge, and other pleasant (?) things. A series of living pictures were given in connection with the play The Colonel and I 11-16. KIMBALL.

MILWAUKEE.

Off the Earth did a fair business during their return engagement at the Davidson Jan. 31-3. H. W. TreDenick has succeeded Hallen Mostyn as Stag Party, and is very satisfactory in the part. Sadie McDonald repeated her successful characterization of Dimples, and Louise Montague is the same dashing Prince Charlie. Eddie Foy has several new topical songs, and renders them in his usual style. The Wiener Schnitzel Band introduced in the third act should either be improved or dropped. A Gaiety Girl 4-9 was handicapped by a week of the most severe weather of the season, which had its effect on the attendance. The co. is one of unusual strength, and although the piece is essentially English it is thoroughly enjoyable. Harry Monkhouse caused much amusement by his clever comedy work as Dr. Brierly, and Fred. Kaye was very funny as the Major. It is to be regretted that the part does not afford him more opportunities. Maud Hobson and Grace Palotta divided honors as Lady Virginia and Mina. The Man Without a Country did a moderate business at the Academy 3-6. The piece was not enthusiastically received, although were it interpreted by a stronger co., particularly the women characters, the story is sufficiently strong to make it more successful.

Old Glory has had a fair week at the Bijou, and seemed to please the patrons of melodrama.

Eddie Foy was not in the cast of Off the Earth at the Sunday matinee, and his park was acceptably taken by Joseph Doner.

ST. PAUL.

At the Metropolitan Opera House Thomas Keene and his excellent co. presented Hamlet, Louis XI., Romeo and Juliet, Richard III., Richelieu, Othello, and Merchant of Venice 4-9, opening in Hamlet to a large audience. Mr. Keene is a general favorite with our theatregoers, and ever meets with a cordial reception. Edwin Arden, Miss Lawrence, Miss Beauman and Messrs. Eagleson, Ahrendt, Lowell, and Hennig rendered strong support. American Travesty co., with Eddie Foy in Off the Earth 10-13.

At Litt's Grand Opera House Hanlon Brothers' clever co. presented Fantasma 3-9, opening to full houses. Elsie Irving, Blanche Sherwood, W. A. Mack, McDonough Brothers do excellent work. George H. Adams as Pico was very droll and amusing, and is as funny as ever. His quiet game of billiards was a taking feature. Nat D. Jones was clever as Zamaliel. Old Glory co. 10-16.

Edwin Arden, manager of Thomas Keene, is introducing some new business in various scenes in the plays Mr. Keene produces that are both pleasing and effective features. GEORGE H. COLGRAVE.

MINNEAPOLIS.

At the Grand Opera House the American Travesty co. gave Off the Earth 4 to the capacity of the house. The performance was decidedly up to date, the scenery, costumes, and stage effects being unusually elaborate and handsome. Eddie Foy as Cluster carried off the honors. His peculiar talents are given full play in this part. Louise Montague made a dashing Prince Charles. Sadie McDonald made a decided hit as Dimple. Kate Uart was pleasing as the Queen, and W. H. Tre Denick acceptable as Mr. Stagg. Thomas W. Keene in repertoire 11-16.

At the Bijou Opera House James J. Corbett opened a week's engagement 3 in Gentleman Jack to two immense audiences. The interest, of course, centred in the star, whose acting shows considerable improvement. His support was very good. W. B. Murray deserves special mention. Hanlon Brothers' Fantasma 10-16.

The Collins Family Concert co. appeared in concert at Century Hall 4 to a fair-sized audience, and were very favorably received. F. C. CAMPBELL.

DENVER.

The stock co. gave an even, intelligent performance of Young Mrs. Winthrop at the Broadway week of 4-9. Kate Blancke took the title role, Mr. Neill, Winthrop; Charles Kent, Scott the lawyer; Annie Blancke, Edith; Miss Crosman, Mrs. Dick Chetwyn; Fanny Burt, Mrs. Winthrop the mother. Mr. Bellows is still staging living pictures in his artistic way. He selects good subjects and his efforts are appreciated very much. As for business, it could be better, but is satisfactory enough for Giffen and Neill to have confidence to continue indefinitely by renting the theatre from the proprietors, who have withdrawn from the joint management of the concern. In regard to matters in Salt Lake, there has been trouble, the local management there wishing to put in a cheaper co. at the Grand, and canceled their contract in consequence. Giffen and Neill will take their well-organized force to the Cordray circuit with Portland as the home base, and say they have just as good a field as Salt Lake. Harry Corson Clarke and Madge Carr Cook will not go to Portland. The roster for the Western co. is Belle Archer, Phosa McAllister, Jenny Kennark, Blanche Bates, T. D. Frawley, Charles W. King, H. D. Blakemore, Charles Dade, H. S. Duffield, George W. Denham, Fred. Tjader. For the Denver co. Henrietta Crosman, Kate Blancke, Annie Blancke, Fanny Burt, Cora Morlan, James Neill, Charles Kent, John Maher, Howard Kyle, Robert Morris, George Leslie, and Walter Bellows. Mr. Giffen will go to Portland with the co.

Sadie Martinot appeared at the Tabor in a play called The Passport, an amusing piece, which affords opportunities for both the fair star and her partner, Max Figman, a very clever comedian. It was Miss Martinot's first appearance here, I believe, and she made a favorable impression, though business did not reach the high-water mark by any means. Her wardrobe was a principal attraction. A Temperance Town 11-16.

Manager Moore ran a specialty programme at his place on Curtis Street week of 4-9 together with a series of living pictures.

The Lyceum has reopened with a co. called The Ethiopians.

Max O'Rell will give a lecture in Denver in a few days.

7-20-8 is the bill at the Broadway for week of 11-16.

A new march was played by the Broadway orchestra dedicated to Giffen and Neill by the composer C. F. Korst, who leads the orchestra. W. P. PEABODY.

INDIANAPOLIS.

At the Grand Opera House A Gaiety Girl opened to splendid business despite the blizzard and the coldest night this Winter. Of its class, it is one of the best attractions thus far this season. Primrose and West's Minstrels 6, 7. The Passing Show 8, 9; Lillian Lewis 11-13.

At English's Opera House Hallen and Hart opened in Later On to rather a small audience 4. The co. deserved a full house, and succeeding performances were greeted by larger audiences. Hallen and Hart are great favorites here, and this being their last appearance here together, they were encored profusely. Men and Women 11-13; Lilliputians 14-16.

James H. Wallick opened to good business in The Randolph King, and was well received at the Park Theatre 4-6; Across the Potomac 7-9; The Trolley System 11-13; Fabio Romani 14-16.

John L. Sullivan in A True American received a cordial reception at the Empire Theatre 4-9. Irwin's Show 11-16.

John Dillon, of the Pauline Hall co., who was injured in the Coatsville wreck, is able to be about again. His wife is still confined to her room at the Bates House. G. A. RECKER.

CHARLESTON.

The Yaw concert at the Academy Jan. 30, under the auspices of Professor Blumner, was a brilliant success, the receipts being $755, ten per cent. of which was generously donated to the fund for the Nebraska sufferers.

Nat Goodwin 31 in a double bill, consisting of David Garrick and Lend Me Five Shillings, drew a good house. Blanche Walsh and William Ingersoll shared the honors of the evening with the star.

W. H. Crane was seen 2 for the first time since the dissolution of Robson and Crane in Brother John, and The Senator. The latter play made a great hit, being given with all the advantages of Mr. Crane's metropolitan co.

Colonel R. G. Ingersoll lectured on the subject of "Shakespeare" 5 before a large and cultured audience. The *News and Courier*, the largest daily newspaper in the State, refused to publish advertisements or advance notices of the lecture on account of Ingersoll's religious views.

The following attractions are underlined for early presentation: Robson 8; Rose Coghlan 12; Mantell 15, 16; Al. G. Field 20; Rhea 22. R. M. SOLOMONS.

NEW ORLEANS.

The German Lilliputian co. made a great hit in Humpty Dumpty Up to Date at the St. Charles Theatre week of 3-9, and did a very big business. Mrs. Langtry 10-16.

Harry Miner's co. in Shore Acres at the Grand Opera House made a most favorable impression, and the business was good. The Tavary Opera co. in repertoire 10-16; Stuart Robson 17-23.

Lottie Collins in The Devil Bird has done well at the Academy of Music. W. H. Crane 10-16.

The French Opera Troupe continues giving its regular subscription performances at the French Opera House.

Lucille Rutland, of this city, has written a play, The Shepherd's Fold, which was presented by amateurs at the Grand Opera House on Feb. 5, matinee.

Frank W. Conant, manager for Shore Acres, now in the city, is quite popular, having made many friends when managing the Robin Hood Opera co. last season.

Frank Gray, representing W. H. Crane, is in the city. LAMAR C. QUINTERO.

KANSAS CITY.

Corinne drew good houses at the Grand 3-9. Her co., costumes and scenery were excellent, and Hendrick Hudson was presented in a lively and pleasing manner. 9 Bells 10-16.

Paul Dresser in A Green Goods Man was a novelty at the Ninth Street 3-9 and gave lively and pleasing performances to fair houses. Pawn Ticket 210, 10-16.

The Jarbeau Comedy co. in Starlight, but with Eloise Willard in place of Miss Jarbeau, drew moderately at the Gillis 3-9. McKee Rankin 10-16.

W. H. Sherwood the pianist pleased a large audience at Mason and Hamlin Hall 5. Beethoven Club Concert 15.

At the Auditorium are booked Kansas University Glee Club 8 and Apollo Club 11. FRANK B. WILCOX.

OMAHA.

The Kimball Opera co. in Hendrick Hudson had a fairly successful engagement at Boyd's Theatre Jan. 29-30. Improvement is noted in the chorus since the co. was last here, and the scenery and costumes are worthy of favorable comment. Wang and Sadie Martinot 10-16.

Lewis Morrison's Faust did remarkably well at the Empire 3-5. U. T. C. 10-16.

I understand that L. M. Crawford has wisely concluded that it would be better to postpone indefinitely his project of building a theatre in Omaha. Two theatres in this city can accommodate all of the pleasure-seekers for some years, and three opera houses would only mean a loss to all of them. The new Creighton is to be opened Aug. 29. It will be a popular-price house at all times, no matter how great the attraction.

JOHN R. RINGWALT.

SAN ANTONIO.

The only attraction at the Grand Opera House the past week was the Tavary Grand Opera co. Jan. 30-2. They played to large business and gave good performances. The hit of the engagement was made by Miss Thea Dorree as Carmen.

The Fast Mail opens 3 at the Grand, and there is underlined for this week Ovide Musin 4; Georgia Minstrels 5, 6; Bennett's Horse Show 7-10.

W. A. Boone, of the Jane co., was again in the city. His co. has eight weeks in Texas.

WILLARD L. SIMPSON.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. Mcdonald, manager): Mabel Paige closed the week to fair business 2. Carrie Lamont presented The Buckeye to a large audience 4. Is Marriage a Failure? matinee and evening 5, and Our Angel 6, to fair business. J. C. Lewis in Si Plunkard 11.—MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): A large audience greeted Field's Minstrels 31. Robert Mantell in Monbars 6; crowded house. Rhea 8; Two Old Cronies 9.

ANNISTON.—NOBLE STREET THEATRE (L. M. Burns, manager): Gladys Wallis in A Girl's Way drew a fair audience Jan. 28.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Rev. Thomas Dixon, of New York, delivered a humorous lecture to a large audience, for the benefit of Tuscaloosa Lyceum, 2. The Fast Mail 14.

SELMA.—ACADEMY OF MUSIC (R. F. Toler, manager): Nat C. Goodwin in A Gilded Fool Jan. 29; excellent performance to the capacity of the house. Rhea 5; Robert Mantell 7.

MOBILE.—THEATRE (J. Tannenbaum, manager): Grau's Opera co. finished a very successful engagement 2. Robert Mantell 4, matinee and night, appearing in Marble Heart and Monbars; large audiences. Mlle. Rhea in New Magdalen 6 to a large and fashionable audience.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Rhea, Helena's favorite, to fair business Jan. 30; heavy snowstorm prevented a larger attendance.—ITEM: Rhea co., while coming to this place, was delayed several hours by a wreck on the H. R. and R. I. R. R. Beyond a good shake-up, no one was injured.

PINE BLUFF.—OPERA HOUSE (E. W. Martin, manager): Mrs. Gen. Tom Thumb and co. 1, 2 and matinee.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Rhea in The Parisians Jan. 28; good house. W. S. Hart's support was very fine.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Large houses greeted Lottie Collins' Troubadors Jan. 27-30. The Brownies, local, 7-9.—BURBANK THEATRE (Fred. A. Cooper, manager): Jeffreys Lewis closed a most successful four weeks' season 2. Daly's co. in A Night Off 3.—ORPHEUM (Joseph Petrich, manager): A strong co. with Lydia Yeamans Titus as stellar attraction drew large houses during the week.—ITEMS: Haverly's Minstrels disbanded here at the close of their return engagement. A. M. Hawthorne, their basso, is at the Orpheum for two weeks. Colonel Haverly remains in this circuit for a time.

STOCKTON.—AVON THEATRE (James J. Lent, manager): The Readick Dramatic co. week ending 2 presenting The Outcast and Gold King with living pictures to crowded houses. Lost in London 4-9.—MUSIC HALL (A. M. Noble, manager): Camera Club Slide Exhibition 1, 2; good attendance.—YOSEMITE THEATRE: The opera Mikado, by local and professional talent, 7, 8.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, manager): Haverly's Minstrels to a very small house Jan. 25. Jane Eyre 31, home talent, to a large house.

SANTA BARBARA.—OPERA HOUSE (Gaty and Rogers, managers): Shaw and Craig's Jack and Jill Comedy co. to splendid patronage at popular prices Jan. 21-26. J. H. Haverly's Minstrels to a large house 29.

OAKLAND.—MACDONOUGH THEATRE (C. E. Coon manager): Grand concert by Scheel's Orchestra 1, followed by Nellie McHenry and Professor Herrmann.—PEOPLE'S THEATRE (W. L. Wilkins, manager): Ranch 10 by the stock co. to fair business 28-2.—THE ORIENTAL (Sam G. Watt, manager): Kentuck by stock co. to good houses week ending 2.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardee, manager): Haverly's Minstrels Jan. 26; small house.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): George Kennan lectured to a fair-sized and well pleased audience Jan. 30. Ships that Pass in the Night booked for 29 cancelled.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Rush City Jan. 31; fair audience. The Stowaway 1; light house. Blue Jeans was presented 2. Amateurs packed the house for local charity 3, in East Lynne. They all received the "glad hand" from their friends, and curtain calls and flowers were numerous. Prince Pro Tem made its first appearance here 3, 4, and made a most favorable impression. Fred. Lennox, the principal comedian, is easy in stage manner and very droll, besides possessing a good voice. Josie Saddler made a brilliant success with her line of comedy and songs. A full co. and special scenery added to the delight of the piece. Agnes Herndon 7; Thatcher and Johnson's Minstrels 8; Donnelly and Girard 9; Joseph Haworth 11.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Fanny Rice and her clever co. drew a good-sized house Jan. 30. That charming comedian, Nat C. Goodwin, supported by a first-class co., presented for the first time here a character piece called In Mizzoura to a full house 4, and made a distinct hit. Stoddard lecture 5; In Old Kentucky 6; Donnelly and Girard 8; Joseph Haworth 9.—GRAND OPERA HOUSE (G. B. Bunnell, manager): The week's engagement of the Wilbur Opera co. Jan. 28-2 was a paying one. Living pictures were the greatest drawing card. Oliver Byron and wife in Ups and Downs of Life opened 4 to a good-sized audience. Devil's Auction 7-9.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Dr. Palmer's lecture 6; large house. Agnes Herndon 8.—ITEM: North and South, by local talent, are rehearsing for 12, 13.

DERBY.—STERLING OPERA HOUSE (L. M. Ungerer, manager): Fanny Rice in Nancy to a large house 2. Peck's Bad Boy 4; good business. The Tornado 6; fair business.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Nat C. Goodwin in In Mizzoura 5. Although the mercury was six or eight degrees below zero, the house was well filled, and the performance was one of the best of the season. Thatcher's Minstrels 9; Prince Pro Tem 12; The Amazons 15; Sousa's Band 20.—ITEM: A foolish young man from Gotham attempted to annoy some of the ladies of the Goodwin co. after the play, but Mr. Goodwin promptly but emphatically convinced the youth of his error.—OPERA HOUSE (J. W. Ringrose, manager): The Minnie Lester co. has been playing to good houses and gave general satisfaction. Pauline Parker 7-9.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Stowaway to light business 5. The concert by home talent 4 for the benefit of the Food and Fire Fund filled the house and netted $463. In Old Kentucky 5 proved to be the best drawing play of the season, filling the theatre, the S. R. O. sign being displayed. It was a fine performance and delighted the audience. A Trip to Chinatown 9; The Gondoliers 11.

STAMFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): Stowaway 2; fair house. Dan McCarthy 3; poor house. Prince Pro Tem 9; A Jay Circus

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12.==TOWN HALL: Wade's Comb. Stars, benefit of Stamford Fire Department, 31; S. R. O.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): In Old Kentucky 4; largest house of the season. Co. and scenery very good. The Gondoliers, by the Norwich Glee Club, are sure of large audiences 7-9, as much interest is felt in the performance, the singers being entirely local talent.==BREED OPERA HOUSE (A. H. Harris, manager): Dark.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): In Old Kentucky delighted a large audience 7. Amazons 16.==RUSSELL LIBRARY HALL (C. E. Jackson, treasurer): Mr. and Mrs. Durward Lely, in recital and song, delighted an audience that would have been larger but for a heavy snowstorm.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Hoyt's Trip to Chinatown to S. R. O. 4.

WATERBURY.—JACQUES OPERA HOUSE: The Waite Comedy co., which is playing a two week's engagement at this house, have made themselves very popular with our people. Their engagement, which closes 9, has been one of the most successful ever witnessed in this city.==PARLOR OPERA HOUSE: Vaudeville to large audiences.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Col. T. C. Ryan, of Ohio, delivered an A. P. A. lecture 1.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark Jan. 27-3.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): A Cracker Jack 2; light house. Darkest Russia 6; fair business. Gus Hill's New York Stars 7. Fanny Rice 11.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Al G. Field's Minstrels 1; packed house. Matinee 2; moderate house. Robert Mantell in Monbars 5; Rhea in The New Magdalen 7.

JACKSONVILLE.—PARK OPERA HOUSE (Geo. V. Burbridge, manager): Sol Smith Russell 1 in A Poor Relation to S. R. O., at advance prices. W. H. Crane 5; Al. G. Field's Minstrels 8.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Gladys Wallis Jan. 30 benefit of the Elks, matinee and night, to crowded houses. Ellen Beach Yaw 31; packed house. W. H. Crane 1; big business. Sol Smith Russell 4 in Peaceful Valley; good business.

ATHENS.—NEW OPERA HOUSE (Joseph Borrow, manager): A. V. Pearson's She co. 4; good-sized house. Rhea 14.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Gorton's Minstrels Jan. 31; moderate business; audience well pleased.

ALBANY.—GRAND OPERA HOUSE (A. Harris, manager): Amateur concert Jan. 31; well patronized. The house will remain dark until 13, when Al. G. Field's Minstrels will appear.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Marie Wainwright in Daughters of Eve to a good house Jan. 30. Southern Minstrels (local) gave a creditable performance to a fair house 2.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Barnard-Montserrat co. drew heavy houses week ending 2 in repertoire. F. De Leon and Marie De Vachio deserve especial mention.==ITEMS: Ludwig Blener, violinist virtuoso made his first appearance in the city 29 at the Women's Club Music Hall in connection with the Philharmonic Club. The entertainment drew the record-breaker audiences of the season.—Yank Newell, in advance of Black Crook co., was the guest of your correspondent 1.—William J. Scanlan and J. F. Harley, of The Fencing Master, were visitors in the city 1 in the interest of their attraction, which appears in this city in the near future. Suburban excursions will be run from the adjacent towns.—Ed. Zimmerman, in advance of The Span of Life, was the guest of Manager Barhydt 3. He reports good bookings and a very prosperous business.—Manager Chamberlin arrived in the city 1, and reports A Country Circus as having broken all records at The Grand in Burlington.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, manages): Cleveland's Minstrels 1; good business. Pawn Ticket 210, 3; fair business. Charley's Aunt 6.==ITEMS: Cleveland's Minstrels reorganized here, reinforcements coming from the East including the colored part of Cleveland's new double black and white minstrels and also a troupe of Arabs. One of the new features of the show, a double first part, consisting of separate programmes by the white and black artists, was good.—Nellie Dunbar, of the Pawn Ticket 210 co., was taken ill here, and attended by a physician.—Much interest is being given the coming entertainment by the Merry Men, a local organization. They go to Tarkio, Mo., and several points in Iowa, following their engagement here.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Barlow Brothers' Minstrels Jan. 31; good house. The Opera House orchestra will disband March 1 on account of lack of patronage from the general public.—Senator F. J. Jones, of Chicago, has introduced a bill in the Legislature to abolish the theatre hat.—The Mohring Brothers' Minstels have signed with the Reynolds Circus for the coming season.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Alexander Salvini in Ruy Blas Jan. 26; very large and fashionable audience. Walker Whiteside presented The Merchant of Venice 31 to a very good house. Davis' U. T. C. co. drew crowded houses matinee and night 2. Primrose and West's Magnificent Minstrels 3 were a record-breaker and gave a splendid performance. Professor Lee the mesmerist is underlined for the dates from 7 to 18, inclusive. James O'Neill, with Florence Rockwell as leading lady, will present Virginius 11 and present indications are that the S. R. O. sign will be a feature of the night. Rooney Comedy co. 13; The Railroad Ticket will be here16, and the comic opera Wang will furnish delight for a large crowd 18.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Frohman's Jane, preceded by the curtain-raiser The Big Mogul, to a large and fashionable audience Jan. 31. New York Philharmonic Club 2; small house; fine entertainment. Clara Henley, soprano, made a pronounced success. Nicoli, magician, 7; Uncle Josh Spruceby 14.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): County Fair 2; big business.

LITCHFIELD.—RHODES OPERA HOUSE (Hugh Hall, manager): Elmer E. Vance's Limited Mail 2; large audience.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager): Bad Boy in a Corner Grocery Jan. 31; poor business. Mattie Choate in the New East Lynne 4; fair business.

ROCK ISLAND.—HARPER'S THEATRE (J. E. Montrose, manager): Barlow Brothers' Minstrels Jan. 23; good business. James A. Reilly presented his original drama A German Soldier 31 to a light house.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): The German Soldier 2; fair business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Country Circus Jan. 31; big business. James A. Reilly in A German Senator 4; Charley's Aunt 7; Span of Life 8; Holden Comedy co. 11-16; Gorman Brothers 18; Men and Women 19; Passing Show 22; Clay Clement in The New Dominion 23.—OPERA HOUSE (F. B. Kirch, manager): Van Dyke and Eaton co. 4-6.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Frohman's Jane co. played to one of the most fashionable houses of the season Jan. 29. Pawn Ticket 210, 1; fair business; good performance.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Gormans Jan. 30 in Gilhoolys Abroad to a fair house. Roland Reed as The Politician 1, was supported by Sheridan Tupper, who is a native of Decatur and who states he will star next season in a play of his own. The Brothers Byrne in the new 8 Bells pleased a good audience 2. Bob Fitzsimmons Specialty co. 4; good house. Black Crook 7.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindall, Brown and Co., managers): College Minstrels (local) Jan 29; crowded house. The Gilhoolys Abroad 1; light business; audience well pleased. 8 Bells 6; Alabama 8.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Limited Mail Jan. 30 to a good house; Fencing Master 4; good-sized and well-pleased audience. Clay Clement 20; The Gormans 23; Gladys Wallis 28.

DIXON.—DIXON OPERA HOUSE (F. A. Truman, manager): Jane 30; performance good; poor house. The Mozart Symphony Club 3; crowded house. Charles Frohman's Gloriana 5.

CARBONDALE.—OPERA HOUSE (R. Lynn Minton, manager): Ezra Kendall in A Pair of Kids Jan. 31; good business; patrons well pleased.

AURORA.—EVANS' OPERA HOUSE (J. H. Plain, manager): Roland Reed, supported by a strong co. in The Politician, drew a large and fashionable audience Jan. 29.

ELGIN.—DUBOIS OPERA HOUSE (Fred. W. Jencks, manager): Rip Van Winkle, with G. Harris Eldon in the title role, Jan. 31 to a small house. Mr. Eldon, with good support, would be quite satisfactory. Holden Comedy co. opened for a week 4 to S. R. O. and a big house 5.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Roland Reed in The Politician Jan. 31 and the Gormans in Gilhoolys Abroad 2; both to fair-sized audiences. Byrne Brothers' 8 Bells booked for 4 failed to arrive on account of an accident to their property car. There was a good advance sale.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Pawn Ticket 210 Jan. 31; light house, owing to inclement weather. Uncle Josh Spruceby 6.

KANKAKEE.—ARCADE OPERA HOUSE (Harry J. Steinberg, manager): Cleveland's Minstrels Jan. 30, good house. Gustave Frohman's co. in Men and Women 15.==ITEMS: Manager Sternberg returned 28 from a two weeks' trip to Virginia.—Will C. Schneider, of this city, has taken Professor Will G. Ferris, the hypnotist, for a tour in the South.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Walker Whiteside in Hamlet 1; good house. Charley's Aunt 4; large house. 8 Bells 7; Pawn Ticket 210, 9; Alabama 12.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue manager): Prof. Lee, hypnotist, Jan. 26-31; fair business. The Limited Mail 30; well-pleased audience and good business. James Reilly in A German Soldier 6; Murphy and Canfield in Alimony 7; Warren and Weston's Comedians in repertoire 11-16.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The society event of the season was the engagement of the Kemper co. in Young Mrs. Winthrop 4. The house was one of the largest of the season, and it is safe to say that a more thoroughly delighted audience never left this theatre. The co. is a meritorious one, and was well received. Lansing Rowan, in the title role, gave a charming impersonation of that character and was ably assisted by Ertoll Dunbar, who, as Douglas Winthrop, proved himself a finished actor. The comedy element was furnished by Robert McWade, who made a decided hit as Buxton Scott, the lawyer. The stage setting for this piece was very elaborate. Joshua Simpkins 7; A Cork Man 9.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Herbert Cawthorn in his new play, A Cork Man, 2; large and well-pleased audience. June 7.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): 8 Bells Jan. 29; S. R. O. Charley's Aunt to S. R. O. 1.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Clay Clement presented The New Dominion to a fair house Jan. 29. Co. excellent. Frank A. Dodge, late of Lady Windermere's Fan co., joined The New Dominion here as manager, replacing Charles Wilber. The Prodigal Father, booked for 2, failed to arrive. James R. Adams, in A Crazy Lot, booked for 9 canceled on account of closing the season. Gladys Wallis 13; Ezra Kendal in A Pair of Kids 15.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Temptation of Money Jan. 29; small house. The Galley Slave 5, Rip Van Winkle (George W. Hamer, manager) 11; Julia Stewart in Virginia 13.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Jane was presented to a fair house 4; performance excellent. Limited Mail 18; Co. L. Minstrels 25 (local).

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Milton Nobles presented For Revenue Only Jan. 29; Powell 30; Fabio Romani, or The Vendetta 1; all to fair houses.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Frohman's co. in Men and Women gave an excellent performance to a large audience 2. Bronson Howard's comedy, Young Mrs. Winthrop, 6; Frohman's co. in Jane 9; New York Philharmonic Club 11; Aiden Benedict in Fabio Romani 13.

COLUMBIA CITY.—LINVILL'S OPERA HOUSE (F. E. Miner, manager): Andrews Opera co. 1; advanced prices; full house.==TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): Dark.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord manager): The Robinson Opera co. ended a successful season of five nights 2. Lou Fuller co. underlined for 8.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Leonzo Brothers week ending 2 to fair business. Stowe's U. T. C. 14; Ole Oleson 20.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler manager): Limited Mail Jan. 28; Oliver Twist 31; both to fair business. A Summer Shower 10; A Clean Sweep 20; Stetson's U. T. C. 22; Gorman's Gilhoolys 28.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): 8 Bells Jan. 30; good business. Charley's Aunt 31; largest house of the season. The Black Crook 5; good advance sale. Passing Show 7; Jane 11.

BRAZIL.—MCGREGOR OPERA HOUSE (Will A. Miller, manager): Frohman's New Dominion gave a splendid performance to a packed house Jan. 25. Cleveland's Minstrels 26; fair house; performance good. Gilhoolys Abroad 29; good house; every one pleased. Home talent testimonial to Miss Myrtle Miller 8.

RICHMOND.—GRAND OPERA HOUSE (Frank McGibeny, manager): My Aunt Bridget 4; good business. A Cork Man 6; Rip Van Winkle 7; A Pair of Kids 9; The Colonel and I 11; The Passing Show 14; U. T. C. 16.==PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Sadie Hasson in A Kentucky Girl 30; fair business. Young Mrs. Winthrop 5; Rentz-Santley co. 7; Trolley System 9; Lillian Lewis 13; Jane 15.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Finnigan's Ball Jan. 24; Limited Mail 26; both to good business. Charley's Aunt 30; immense business. 8 Bells 31; largest business of the season. New Dominion 26.==ITEM: Arthur Gibson, of Country Circus, has an heir two weeks old. Mother and son doing well.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Gilhooleys Abroad Jan. 26; large and well-pleased audience. Sadie Hasson in A Kentucky Girl captured a large and very appreciative house 2.==ITEM: Owing to the burning of the Marion Opera House, Across the Potomac lay off here Saturday.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Augustus Piton's Across the Potomac pleased a small house Jan. 31. Gustave Frohman's co. in Jane did a good business 5.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Brothers Byrne in 8 Bells to medium business 1. Whitney Opera co. in The Fencing Master satisfied a good house 2. Primrose and West packed the house 5 and gave a splendid performance.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Lost in London (local) Jan. 29 pleased a fair audience. Lost in New York 31; moderate business. Almanac 4; poor business. Sadie Hasson in A Kentucky Girl 6; Andrews Opera co. 9; Jane 14.

EVANSVILLE.—GRAND (King Cobbs, manager): Clay Clement in The New Dominion Jan. 30 to a fair house. The Fencing Master, with Dorothy Morton in the leading role, 1; splendid house. A Country Circus 11.==PEOPLE'S (T. J. Groves, manager): Robinson Opera co. 3-9. U. T. C. 9, matinee and night; Men and Women 10; The Passing Show 13.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): Jane 8; heavy advance sale. Stetson's U. T. C. 25.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Charley's Aunt played before a select and highly pleased audience Jan. 29. A Cork Man 8; New Dominion 13; Fabio Romani 27.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): Charley's Aunt Jan. 29; large and fashionable audience. Last Days of Pompeii 1; small house. W. S. Cleveland's Minstrels 2; big attendance. The Girl I Left Behind Me 4; light house. Pawn Ticket 210, 6; Wang 8; Fencing Master 11; The Gormans 15; Max O'Rell 18.==ITEM: Cleveland adds seven more colored artists and a Japanese troupe to his co. this week, making his full complement of sixty people.

BLOOMSBURG.—OPERA HOUSE (W. O. Holmes, manager): Drummer Boy of Shiloh by local talent, assisted by Mr. and Mrs. Fred. Weigle, Jan. 31-2; good houses. George Learock in Faust to a splendid house 4. Daisy Beverly in Little Pansy 7.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): On account of the extreme severity of the weather, a very small audience turned out 5 to see Amy Lee in Pawn Ticket 210. Miss Lee was quite clever in Lotta's old role, and was capably supported by Frank Doane, P. Aug. Anderson, and other efficient people. Span of Life 7; Gorman Brothers' Gilhoolys Abroad 9; Black Crook 11.==ITEM: The long-continued spell of below-zero weather that is prevailing throughout the Northwest is being keenly felt by theatrical managers, business being greatly depressed thereby.

CHEROKEE.—GRAND OPERA HOUSE (Sanford and Moore, managers): Roberts-Martin Faust co. 1; excellent co.; fair business. Walker Whiteside 17.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): Country Circus 3; fair business; intensely cold weather. Wang 7; Charley's Aunt 8; Fencing Master 9.==GRAND OPERA HOUSE (C. W. Riley, manager): The Last Days of Pompeii 3; fair house. The Girl I Left Behind Me and Black Crook underlined.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): County Fair Jan. 29; fair business. Walker Whiteside 14.==ITEM: The Opera House orchestra, under the direction of Profs. Knopf and Hewett, numbers ten members. Traveling cos. say it is the best in this circuit.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Huntley Comedy co. Jan. 28-2; fair business.

MASON CITY.—AUDITORIUM (John Borland, manager): Metropolitan Opera co. 30, 31; small houses, owing to inclement weather. John Dillon 5.==PARKER'S OPERA HOUSE (A. T. Parker, manager): Girl I Left Behind Me 2; large and well-pleased house.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): The Girl I Left Behind Me 5; Jane Coombs in Romeo and Juliet 9.==ITEM: Fred. Thompson, of Thompson, Iowa, formerly flute soloist of the Grand, is here visiting friends.—Mr. Bear, of the Grand, leaves for his semi-annual trip to New York in a few days.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): The New York Philharmonic Club had a fair house 2. John Fay Palmer's Last Days of Pompeii 4; Walker Whiteside as Shylock 9.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): County Fair Jan. 31 and Last Days of Pompeii 2; slim business.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Lyons Comedy co. Jan. 28-2; light business; good co. Rusco and Swift's U. T. C. co. 9; A Breezy Time 18.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): The County Fair gave a very pleasing entertainment Jan. 30 to fair business. Last Days of Pompeii 5; Frohman's Girl I Left Behind Me 12; Alabama 20; Pawn Ticket 210, 28.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): John Dillon in Our Next Congressman 4; large but disappointed audience. Scotta, personator, 5; Jane Coombs 11.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): House dark 4-9.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): The Girl I Left Behind Me Jan. 28; good business. Charley's Aunt 31; packed house. Faust 2; fair house. Sowing the Wind 18.==ITEM: Manager Webster is confined to his room by an attack of the grip.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Woodward Theatre co. week of Jan. 28-2; small houses. Hanlon Brothers' Fantasma 18, 19.==BIJOU THEATRE: Closed on account of poor business. John A. Shean, ahead of Wang; Henry T. Greene, advance of Charley's Aunt; and H. Quintus Brooks, business manager of The Girl I Left Behind Me, were here the past week.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (Fred. E. Turner, manager): Hennessy Leroyle Comedy co., supporting Libbie Wade, Jan. 31-2; good business; well satisfied audiences. Noss Jollity co. 7.==ITEM: After settlement at box-office, Manager Drake lost his wallet containing all his money, which was speedily recovered and returned to him by Manager Turner.

KANSAS.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): J. K. Emmett in Fritz in a Mad House 1; large audience; good performance. Hudson Leston as Uncle Joe Parker deserves special mention, and also Baby Sinnott. In the last act Mr. Emmett sang his famous "Bubble Song," and was recalled several times.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Concert by Alton's Military Band of Milan Jan. 26; light attendance. House dark week of Jan. 28-2.==AUDITORIUM (Charles J. Humphrey, manager): Lecture by Russell H. Conwell 5; large advance sale.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): House dark Jan. 28-4.==CHICKERING HALL (Carl Hoffman, manager): Remington Concert 29; The Detroit Philharmonic Club 1; good business.

OTTAWA.—OPERA HOUSE (A. Morrison, manager): Jarbeau Comedy co. Jan. 29 in Starlight; good performance to fair business. Duncan Clark's Women Minstrels 5.==AUDITORIUM (Charles Ridgway, manager): Eugene Robinson's co. in the new Paul Kauvar 1; business and performance were both good.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The Noss Jollity co. in The Kodak to a fair house Jan. 29. The musical part of the performance was very good. Paul Kauvar had a fine house 2; performance fair. J. K. Emmet 8.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): House dark 4-9.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Our Country Cousins gave a good performance Jan. 26 to a fair house. Millions of Money to a small house 1; performance fair. Duncan Clark's Women Minstrels appeared to a fair house 2. J. K. Emmet 9.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. H. Hess, manager): Aunt Sally co. Jan. 28; fair house and good entertainment. The new Paul Kauvar 4; the advance seat sale is one of the largest of the season.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): A Green Goods Man 1; fair house. Gertrude Randolph and Charles Hoffman close at Kansas City 10, and Edwina, sensational dancer, opens with the co. in St. Paul 17. Kimball Opera Comique and Corinne in Hendrick Hudson to S. R. O. 2. Corinne's singing, dancing, and mandolin playing captured the audience. The co. numbered forty-two people, and the costumes, of which there are four complete changes for the whole co., are the richest and most beautiful ever seen here. J. K. Emmet in Fritz in a Madhouse 4.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Paul Kauvar Jan. 31; fine performance to fair business. J. K. Emmett in Fritz in a Mad House to a large audience 2.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): In Old Kentucky (No. 3) Jan. 30; fair house. The pickaninny band proved quite a feature here, and Lizzie Evans, an Owensboro favorite, playing the soubrette role, received several encores. The Prodigal Father and Eloise Willard were both booked for this month, but have canceled. Marie Jansen in Delmonico's at Six 7; good advance sale. U. T. C. 11; Herbert Cawthorn in A Cork Man and Limited Mail are the other bookings for this month.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Pete Baker 6; Clay Clement 11.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Friends pleased a fair house Jan. 30. In Old Kentucky 1; largest crowd ever in the house. People were turned away before 7:30. A Bunch of Keys 5; light business. Milton Nobles 7; Salvini 12; Robert Downing 16.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): U. T. C. 1; good business. Bunch of Keys 8.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Fencing Master Jan 28; business fair; performance good. Friends 30; good house; performance excellent. In Old Kentucky 2, matinee and night. The S. R. O. sign was hung out before the curtain had been raised for either performance. The audiences were greatly pleased. Humpty Dumpty 4; fair business.

MIDWAY.—COLLINS OPERA HOUSE (N. C. Collins, manager): J. C. Lewis in Si Plunkard Jan. 14; crowded house. Bartley Campbell's Galley Slave, booked for 29, canceled. Bates Brothers' New Humpty Dumpty 31; well filled house on three days' billing; delighted audience. Colby the ventriloquist is especially deserving of mention. Reno and Ford's Joshua Simpkins underlined.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, managers): Gen. John B. Gordon Jan. 25 to a small house. Friends 28; fair house. Humpty Dumpty 2; poor house. In Old Kentucky 4; S. R. O.; delighted audience. Robert Downing 15; Julia Stewart in Virginia 19.

WINCHESTER.—OPERA HOUSE (E. L. Kinneman, manager): Limited Mail Jan. 21; capacity of the house. Bates Brothers' Humpty Dumpty co. 1; deservedly poor house. Bunch of Keys 7; Flag of Truce 13; Davis' Uncle Tom's Cabin 15; Side Tracked 21; home entertainment representing Flags of All Nations 22.==ITEM: Walker Baughman, the local manager of this house, has resigned. W. J. Kirwan succeeds him.

LOUISIANA.

MONROE.—TABERNACLE (R. L. Phrofit, manager): Mrs. General Tom Thumb Jan. 29; fair business.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Ex-Gov. Bob Taylor lectured to a large and appreciative audience Jan. 30. Black Patti 8; Aunt Sally 12.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (Charles C. Tuckesbury, manager): In Old Kentucky Jan. 28-30 pleased large houses. Willie Collier in One of the Boys 1, 2; good business. Wilbur Opera co. with Living Pictures 11-16.==CITY HALL (E. C. Mitchell, manager): The Amazons in Star Course 6 was heartily enjoyed. Kellar the magician 8; Manola and Mason in Friend Fritz 9.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Ullie Akerstrom in The Sultan's Daughter Jan. 30; fair business. Willie Collier in One of the Boys 5; large and pleased audience.

HOULTON.—OPERA HOUSE: Dark 4-9.==ITEM: Eugene Powers, formerly with Paul Kauvar co., who has been spending his vacation here with his people, left Thursday for Montgomery, Ala., to join the Carrie Lamont co.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Ullie Akerstrom Jan. 31-2; good business. Willie Collier in One of the Boys 4; fair business. The Cotton King 5-7.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): Ullie Akerstrom in The Sultan's Daughter Jan. 28 gave a fine performance to a small house. Prince Pro Tem 30; large and highly-pleased audience. Cotton King 4; best production of the season to a small but well-pleased audience. Frankie Carpenter co. rest of the week.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark 4-9.

MARYLAND.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): The Burglar 7. Hi Henry's Minstrels underlined.

FREDERICK.—CITY OPERA HOUSE (F. B. Rhodes, manager): Si Perkins 1; fair business; poor performance. Splendid band and orchestra. James B. Mackie in Grimes' Cellar Door 11.

MASSACHUSETTS.

GLOUCESTER.—CITY HALL (Popular Amusement Co., managers): Prince Pro Tem 2; large house, and gave excellent satisfaction.==WEBSTER HALL (W. H. Kelleher, manager): The Ryders, Kurtez, Williams and Barton, Dave Genaro, The Heiders, Zozara, and Webster and Conlan appeared 4-9.

TAUNTON.—THEATRE (H. L. Peck, manager): The Amazons Jan. 30; large house; good co. Agnes Herndon in La Belle Marie 1; fair-sized audience. Ward and Vokes presented A Run on the Bank to good business 4.==ITEMS: Daisy Ludley closed with Ward and Vokes 2.—On account of illness Clara Belle was out of the cast 4.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Kellar 6; excellent entertainment; large business. Manola Mason co. in Friend Fritz 21.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): William Collier in One of the Boys Jan. 31; good performance; fair business. Brown University Glee Club 1; light receipts. Coon Hollow played a return engagement 2; big gallery. Charles Frohman's co. in The Amazons 4; pleasing performance; small audience. Kellar 11; The Passing Show 12; Cotton King (return) 16; Captain Paul 18, 19.==ITEM: G. W. Nichols, stage manager of the Coon Hollow co., rejoined the co. here after having been laid off for ten days with a sprained ankle.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Hoss and Hoss was presented to a medium-sized audience Jan. 30. Joseph Haworth in Hamlet 5 to good business. Bishop's Colored Artists 6; Power of Gold 12; Sousa's Concert Band 13; Pizarro 22.==ITEMS: The Vaudeville Theatre will be reopened as the Bijou Theatre 13 under the management of Charles E. Caswell. First-class vaudeville performances will be given at popular prices.—The Hoss and Hoss co. had two open dates 31-1 and rested in Boston.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Blue Jeans 1; good house. Agnes Herndon pleased a small audience 3.==THE EMPIRE (Fred. Hall, manager): E. P. Sullivan and Howard stock co. in repertoire 4-9 to fair business.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Archie Boyd in The Country Squire to a good house 1. Joseph Haworth presented Rosedale to a large and enthusiastic audience 5 at advanced prices. Performance excellent. Little Olive Smith, who plays Arthur May in the cast, is a native of Chelsea, and was the recipient of many beautiful flowers. The Cotton King 18; Ullie Akerstrom 22; Manola-Mason co. 25; Joe Ott in The Star Gazer 28.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Robert Hilliard in The Nominee Jan. 30; fair-sized and well-pleased audience. William Barry in The Rising Generation pleased a good house 2. Coon Hollow 5; small but appreciative audience. Hoyt's A Trip to Chinatown 7; Agnes Herndon in Mar-

[CONTINUED ON PAGE 8.]

Coughing.

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AT THE THEATRES.

Harrigan's.—The Major.

The revival by Edward Harrigan of that old-time favorite, The Major, on Tuesday night achieved an instantaneous success. The Major, which had been shelved for ten years, has lost none of its popularity and should be good for another long and prosperous run.

Mr. Harrigan appeared in the title-role, and gave an excellent portrayal of the quick-witted, scheming, and crafty Major Gilfeather. His singing of "Major Gilfeather," which was whistled by every urchin and played by every hand-organ during the piece's former run, received several encores. Dave Braham's other songs were also appreciated.

Mrs. Yeamans as Miranda Bings, the character she created, was capital and her efforts to provoke laughter were always successful.

A clever bit of character acting was contributed by Harry Wright in Tony Hart's role, Harry Higgins. Mr. Wright should adhere to his character work, which is better suited to his abilities than the juvenile parts he has been doing recently.

John Wild and Joseph Sparks gave general satisfaction as a colored policy player, Bottle-green, and Mike Gillespie respectively. Charles McCarthy and Harry Fisher were very amusing as Ellen Murphy and Herman Buckheister, while Emma Pollock and Queenie Vassar looked pretty in two minor parts. Hattie Moore's work as Miss Pinch is also deserving of special mention.

A word of praise is due D. Frank Dodge, who painted the new scenery for the revival. The first scene in the first act and the last scene in the second act are very effective.

Berkeley Lyceum.—Epicoene.

Last Thursday evening Mr. Sargent's students gave a performance of Ben Jonson's old farce, Epicoene, or The Silent Woman. The piece has never before been acted here, and doubtless most of the persons who sat through its long four acts, trust fervently that it never will be acted again.

For contemporary theatregoers the piece is as dreary and witless an affair as can possibly be imagined. Each so-called funny situation brings tears to the eyes, and each line causes a sigh. It is difficult to believe that our descendants, three hundred years hence, will be as much bored by our Charley's Aunts and Too Much Johnsons as one is by this old English classic.

Apart, however, from the ghastly humor of the piece itself, the production was highly interesting. Mr. Sargent had followed as closely as possible the manner of old English performances. He had extended the stage out with the orchestra and the two boxes were occupied by students of both sexes, attired in costumes of the period of James I. who lounged about the stage, smoked long clay pipes and ate fruit and sweetmeats just as they did in Shakespeare's day. In an upper box was an old-time orchestra with the musicians in costumes. The stage itself was covered with rushes and lighted by candles. No curtain was dropped throughout the play, the changes of scene being indicated by a sign.

The students looked well in their costumes and delivered their lines intelligently. Mr. Sargent had spared no pains to make the production as historically correct as possible, and from this point of view the production was an artistic success.

Among the students who took part were: Ira Hards, Herbert Bostwick, Edwin Meyer, Frank Short, L. J. Fuller, Forest Blood, John Steffling, Darwin Rudd, Albert Brown, Lee Bernheim, Louise Musson, John Blair, Charlotte Lambert, Bertha Lassall, Amy Rickard, Ina Hammer, and Helen Keating spoke the prologue very cleverly.

Mrs. Abbey Sage Richardson condensed and arranged the piece for Mr. Sargent and May Robson staged it. The work of both was well done.

People's.—The Ups and Downs of Life.

Mr. and Mrs. Oliver Byron received a warm welcome when they appeared at the People's Theatre last night. They presented an English melodrama entitled The Ups and Downs of Life, in which comedy and pathos are evenly matched.

Oliver Byron appeared as Vivian Ransome, the hero, and played the part with grace and precision. Kate Byron, as June Judkins, an Irish servant girl with high aspirations in a matrimonial way which were accomplished by means of advertisements in Cupid's Dart, was decidedly droll, although somewhat too mature looking for the part.

The company supporting the stars were competent, notably Florence Stone, who played Constance, the wife of the hero, who gets herself into no end of trouble in endeavoring to shield her dissolute brother. Miss Stone was at all times effective, especially in the second act, when the husband returns unexpectedly and finds his wife receiving her brother. Mr. Byron and Miss Stone were rewarded with hearty applause and a well-deserved call for their work in this act.

Others in the cast worthy of mention are R. F. Russell, Fred. Warren, Spottiswoode Aiken, and J. L. Mason.

Niblo's.—McFadden's Elopement.

McFadden's Elopement, a farce-comedy written by Frank Dumont to exploit the peculiar talents of the Irish comedian, John Kernell, drew an enthusiastic house to Niblo's last evening.

The entertainment, which claims nothing more than "a production to make mankind merrier" is decidedly amusing in parts. A number of clever specialties introduced by the company serve to complete a pleasing performance.

John Kernell as McFadden was amusing and played the character of the much-abused Irishman admirably. Nettie Peters acted the soubrette part cleverly and Phil Peters proved amusing as Cal Dew.

Others in the cast are Dan Waldron, Emily Vivian, Clara Knott, and Julia Emmonds.

Tony Pastor's.—Vaudeville.

There is no vaudeville house in New York where one is surer of an entertaining bill than at Tony Pastor's.

Among the performers of the current week are Sam Bernard, the Dutch comic actor; the Powers in a comic bicycle entertainment; Henry Cazman, the fantasist and shadowist; Mlle. Flossie, tha chanteuse excentrique; Pollie Holmes, the Irish Duchess; Richmond and Glenray, the Edisons, Ethel Irene Stewart, the Wentworths, Hines and Remington, Frank La Rosa, and the only Tony Pastor in topical songs.

Matinees are now given on Monday, Tuesday, Friday and Saturday.

Daly's.—Miss Oldcastle's Matinee.

Last Thursday afternoon Miss Oldcastle, a member of Augustin Daly's company, gave an entertainment at Daly's Theatre.

Miss Oldcastle, who in private life is known as the Countess Castelvecchio, was engaged by Mr. Daly last Summer. She is a handsome woman with a good stage presence, and her accent is not unlike that of Helena Modjeska. Her elocution is distinctly good, and she has considerable force and picturesqeness.

The programme included the one-act piece Comedy and Tragedy, and a costume recitation Perdita and Petticoat Perfidy.

Koster and Bial's.—Vaudeville.

Cissie Loftus still leads the long list of sterling attractions offered to the patrons of Koster and Bial's. The new impersonations which were to have been presented by her last night, have been postponed until next week. They consist of Tony Pastor, Denman Thompson, Katherine Kidder and Bessie Bonehill.

Hurley and Wilton are a clever team of horizontal bar performers. Their feats last night bordered on the marvelous.

Paul Cinquevalli continues to perform his difficult feats in juggling. His exhibition is one of the best ever seen at this house.

The third series of living pictures as usual concluded the performance.

Grand.—Darkest Russia.

Darkest Russia pleased a large audience at the Grand Opera House on Monday night. The play is enacted by an excellent cast, and the scenic effects are very striking.

Among those who deserve special mention are W. S. Harkins, M. J. Jordan, Benjamin Horning, Frank E. Aiken, S. S. Wiltsie, Selma Herman, and Margaret Owen.

Keith's.—Vaudeville.

An attractive programme is offered at Keith's Union Square Theatre this week. Among the striking features of the bill are Misko with his singing pony Punch; and Juan Caicedo, who performs many clever feats on the wire.

Other performers include Leo Devalto, Hughey Dougherty, Mazuz and Abacco and the Dare Brothers.

At Other Houses.

H. Beerbohm Tree is to appear in A Bunch of Violets this (Tuesday) evening at Abbey's for the last time during his present engagement. He will be seen there in The Merry Wives of Windsor on Friday evening. On Wednesday and Thursday he will repeat his personation of Captain Swift.

Denman Thompson continues to draw large audiences in The Old Homestead at the Star.

Rory of the Hill, with James C. Roach in the title role, is enjoying a prosperous run at the Academy.

The Fatal Card, with its artistic acting and effective melodramatic features, is crowding Palmer's at every performance.

Little Christopher, with Bessie Bonehill in the title role, celebrated its 150th performance at the Garden last evening.

The 100th performance of Too Much Johnson is due at the Standard on Feb. 25.

Madame Sans Gêne has entered upon its second month at the Broadway.

The Case of Rebellious Susan is as well patronised as ever at the Lyceum.

The District Attorney is in its fourth week at the American Theatre.

The last performance of Gismonda at the Fifth Avenue Theatre will take place a week from next Saturday.

The 20th Century Girl is announced to have kicked herself into fame at the Bijou.

Humanity is in its second week at the Fourteenth Street Theatre.

Rob Roy progresses propitiously at the Herald Square Theatre.

The Orient Express and A Tragedy Rehearsal offer a mirth-provoking bill at Daly's.

Della Fox and her comic opera company appeared at the Harlem Opera House last night in The Little Trooper. The theatre was crowded, and the tuneful music and clever dialogue seemed to delight the audience.

The clever comedians, Donnelly and Girard, with their company of fun-makers, appeared at the Columbus Theatre last night in The Rainmakers and were most warmly received. The piece is full of bright music and clever devices to entertain.

BROOKLYN THEATRES.

Columbia.—Shenandoah.

Bronson Howard's Shenandoah, with its new setting, made a great sensation on Monday evening in the presence of a very large audience. The stirring lines and situations, which have never failed to rouse great enthusiasm, were made more effective than ever by the presence of the forty horses and three hundred soldiers in the great battle scene. The engagement is for two weeks, after which we will have John Drew in The Barber Shop.

Park.—Prince Ananias.

The Bostonians, who are prime favorites with the Brooklynites, were heartily welcomed by an overflowing audience on Monday evening. They presented for the first time here their latest success, Prince Ananias, which was heartily enjoyed, many of the songs being redemanded. Barnabee, MacDonald, Cowles, Frothingham and Jessie Bartlett Davis were particularly successful in their efforts at pleasing the audience. Robin Hood, which never seems to wear out its welcome, will be presented later in the week. Next week, A Trip to Chinatown.

Notes.

The Tornado is at the Star.

In Old Kentucky is at the Bijou.

Hoey in The Flams is the bill at the Grand Opera House.

Maggie Cline is at Hyde and Behman's.

William Haworth's latest romantic, sensational melodrama, On the Mississippi, is to begin a five days' engagement, with the usual matinees, at the Amphion Tuesday night. The introduction of the Ku-Klux-Klan, an attack on a jail, an attempted lynching, shooting in a gambling palace, a bridge-breaking scene, a floating theatre with specialties by Josie Sisson and Gus Mills, and the Troserzoo band of darkeys, are special features. The scenery is said to be elaborate and realistic.

The Trocadero Vaudevilles and Sandow are at the Gaiety this week.

The Empire has The Captain's Mate, with Florence Bindley in the principal character.

Denman Thompson has received a tempting offer from a London manager to present his play in that city. He is considering the advisability of sending over a company headed by Odell Williams.

AMONG THE DRAMATISTS.

The first "Ladies Night" of the American Dramatists Club took place at the residence of the secretary, Charles Barnard, West Seventy-ninth Street, on Sunday evening, and was a very enjoyable affair. There was quite a large representation of women dramatists, and the time passed pleasantly in social converse and the interchange of dramatic and musical ideas. It was the first time the men and women dramatists had met together, and the advantage of the meeting was deemed salutary to all concerned. Among the women authors and composers and guests present were Martha Morton, Mrs. C. A. Doremus, Grace L. Thomas, Alice Ives, Emma Steiner, Alice Fisher, Essie Osborn, Clara Thropp, Clara Tillou, Mrs. Bronson Howard, Mrs. Fred. Sidney, Mrs. Harry B. Mawson, Mrs. Beaumont Packard, Mrs. Charles Barnard, Miss Stagg, Mrs. Franklyn Fyles, and others. Letters of regret at their inability to be present were received from Mrs. Abbie Ssge Richardson, Mrs. Romualdo Pacheco, Madeline Lucette, Fanny Aymar Matthews, Miss H. Cody, Mrs. Ettie Henderson and Mary Magin. Among the members present and their guests were Bronson Howard, Charles Barnard, Stanislaus Stangé, Howard P. Taylor, Edward Paulton, Richard A. Purdy, Franklin Fyles, H. B. Mawson, B. B. Vallentine, J. F. Milliken, George Backus, Charles Bradley, W. W. Furst, Walter Craven, and Dr. Doremus.

W. A. Tremayne, Montreal correspondent of THE MIRROR, and Logan Fuller are the authors of the three-act farcical comedy, Lost—24 Hours, which Robert Hilliard will soon produce.

Charles T. Dazey returned from his home at Quincy, Ill., last week, to superintend rehearsals of The War of Wealth.

Harry Holland, of Atlanta, Ga., according to the *Constitution* of that city, has, with the assistance of Jame H. Creech, written a tragedy based on the killing of his own brother, some years ago, by a man who was in love with the brother's wife.

The first performance of Atherton Brownell's one-act play, A Broken Potsherd, at the Berkeley Lyceum, has been postponed until next month.

John J. McNally's piece for May Irwin to star in next season will be called The Aidon Jones. Her tour will begin in Boston in the month of August.

Russ Whytal's new one-act play, called Taps, is to be produced at the Girard Avenue Theatre, Philadelphia on Monday next. The scene is laid within the walls of Fortress Monroe. The title of this play, by a typographical error, was printed "Tapes" in last week's MIRROR.

James R. Adams is at work on a new pantomime, entitled Protecto; or, Pico's Visit to Finland. It is a fairy pantomime of the Fantasma order, and is to be played in the popular price houses next season.

Richard Hayden has written and disposed of two curtain-raisers, entitled Two Old Lovers and Moonbeams, and is now engaged on a four-act play not yet named.

The title of Oscar Wilde's new play is The Advantage of Being Earnest. It is a three-act farce.

A great number of American dramatists have placed their pieces in the hands of Alice Kauser, whose play bureau has met with pronounced success from the start. Miss Kauser, although she represents many of the principal English and French playwrights, is making a specialty of pushing the works of native writers for which there is an increasing demand.

Kendall Weston, the young actor who played leading business with the late Rosina Vokes during her last New York engagement, has collaborated on a three-act society comedy with May Barnard Horne, who has written many clever stories and has become known by her two-act farce, Professor Barter's Invention. The play is to be called The Other Fellow, and several bids have been made for it.

COLLIER'S INTERNATIONAL PLANS.

William Collier is to sail for Europe to-morrow (Wednesday) on the *Teutonic*. In conversation with a MIRROR representative Mr. Collier said:

The blizzard almost knocked out my Span of Life company now touring in the West, but they filled all the dates and are to open a two weeks' engagement in Chicago next Monday. The German Span of Life company is now playing in Berlin and a French company will present the play at Brussels on March 15.

"I have just closed a contract with C. F. Atkinson, according to which I am to furnish the attractions for the Bowdoin Square Theatre in Boston from Oct. 1 for a period of five months. The first production will probably be Sutton Vane's melodrama, In Sight of St. Paul.

"This will be followed by Under Compulsion and Beyond the Breakers, by the same author, and Saved From the Sea, by Arthur Shirley and Benjamin Landeck, which is to be produced next Monday at the Pavilion Theatre in London.

"By the way, I control the American rights to all the plays of Sutton Vane and Arthur Shirley, and recently disposed of their joint play called The Mask of Truth to William A. Brady."

UNDER THE BLACK FLAG.

Goldmark and Conreid write: "While tendering THE MIRROR our cordial thanks for the publicity you have given the May Vokes company in pirating The Lost Paradise, we would also call your attention to the Moore and Livingston company, who pirated this play some time ago in Crescoe, Ia., but of whose present whereabouts we have no trace. We have hopes that THE MIRROR'S scathing exposures will induce the pirates to withdraw such productions, even before they come within reach of our legal representatives." Messrs. Goldmark and Colreid warned William Foster, manager of the Grand Opera House at Des Moines, Ia., regarding the Vokes company. They have received an answer from him in which he says: "I stopped the company from playing Right and Wrong. Had I known it was The Lost Paradise under another name I would not have let them advertise it. I am careful about ptrated plays and never let any one produce them when I know they are stolen. Sometimes they get one in under a fictitious name, but not often."

THE ALCAZAR MAKING MONEY.

J. P. Howe is now manager of the Alcazar Theatre, San Francisco, and anybody will be glad to hear that he is getting "on top" again. Mr. Howe has found business much better than he anticipated it would be. "I was advised not to touch the Alcazar," he writes, "but I did and I am making money out of it. I have the faculty of making money out of things that any one else leaves severely alone—especially theatres that are called 'hoodoos.' I did it in the North and even at Stockwell's, until fire, flood, the strike, and the low ebb of depression combined made it too much for me, when I paid my bills and quit."

CUES.

The employés of the Bijou Theatre, Brooklyn, will give a ball on March 5.

J. O. D. de Bondy will leave the Mora-Williams company on the 16th inst. He has been connected seven seasons with that combination as musical director.

Owing to Lloyd Daubigny's indisposition, N. M. Halfpenny, of Fanny Davenport's company, volunteered to take his place at the matinee given by Miss Oldcastle at Daly's on Thursday.

Lola Yberri, the Spanish whirlwind dancer, who appeared for three months at the Eden Musée in this city, has recovered from an attack of the grip. She appeared in Boston a short time ago, and played a most successful engagement.

Last week Lola Belle, of the A Baggage Check company, which is in Pennsylvania, had a narrow escape. She was overcome by the snow-storm while on her way to the theatre and was found unconscious in a snow-drift. She finally recovered enough to play.

Kate Claxton has dropped Lady Reckless from her repertoire for the present and returned to The Two Orphans.

The members of the A Bagage Check company are as fellows: Mark Sullivan, Ed. Magee, Eric Pollock, Charles W. Morton, Herbert Denton, E. K. Townsed, Lola Belle, Madge Yorke, Lizzie Melrose, Lida Clark, Nellie Bulkley, Nellie Parks and Claire Deshorbe. W. F. Crossley is the manager, W. T. Butterfield, business manager and C. B. Cooper the agent.

The Buffalo *Evening Telegram* of Jan. 24, speaking of Emma Curran, the leading woman of the Chauncey Olcott company, says: "She plays the part of Kate with beauty and dignity of carriage, and gives the part a sweet seriousness that is very winning."

Hal Reid and Bertha Belle Westbrook have been engaged to play leading parts with The Slaves of Gold company.

Lillian Knott, formerly of the D'Arville company, has been engaged by Mrs. Kimball as prima donna, and is playing the part of Miss Manhattan in the Kimball Opera company.

Frank C. Thayer, who is acting as Manager for William Richard Goodall's pastoral comedy, Two Colonels, says that piece will have a Spring run either in Chicago or Boston.

Benjamin Tuthill is recovering from a three weeks' attack of bronchitis, which compelled him to resign his position as agent of the American Travesty company.

Edwin Milton Royle's comedy-drama, Friends, has been secured by Messrs. Pierson and Spencer to open the Memorial Auditorium at Newark, O., on Feb. 26.

The manager of the Lexington, Ky., Grand Opera House writes that the performance of The Fencing Master on Jan. 28 was not "poor" as stated by THE MIRROR'S correspondent, and encloses clippings showing that the performance was praised warmly by the local press.

Master Walter Lewis, who will be remembered for his performance of Dick in The Soudan, has been engaged for The War of Wealth.

Sarah Bernhardt will produce Gismonda in London on May 27 at Daly's Theatre.

Palmer Collins has been engaged for Kate Claxton's company.

The New Woman company disbanded on the close of the Walnut Street Theatre, Philadelphia, engagement last Saturday night, and it is announced that the piece will not be produced again in this country.

Bettina Gerard is now singing in The 20th Century Girl the part originated by Helen Dauvray.

Charles J. Richmond has gone to Chicago to join The Foundling company. He plays a part in the curtain-raiser to be used with the Lestocq play.

The *Baltimore Dramatic Mirror* is the title of a new paper just started in Baltimore. Its aim is "to encourage higher dramatic art among amateurs," and it sets out bravely in that direction with the first number. The professional news is taken chiefly from THE MIRROR, and it is credited honestly to its source.

Jacques Kruger has signed with Rich and Harris for next season to play a part specially written for him in John J. McNally's new play, The Widow Jones, in which May Irvwin is to star.

John F. Harvey, manager of The Fencing Master, was riding on the rear platform of a Broadway cable car the other evening, between Herald Square and Fifty-ninth Street, when a valuable scarf-pin was stolen from him.

Helen Bertram, who was dismissed from the Little Christopher company last Friday week, will take the case into court. Miss Bertram claims that although suffering from acute bronchitis which rendered it impossible for her to sing, she was not compelled to stay in doors.

Sidney Drew has left The Twentieth Century Girl company and will appear in Jacob Litt's production of War and Wealth, which will be produced in Philadelphia next Monday week. Harry Kelly has taken Mr. Drew's place at the Bijou Theatre.

Late last Monday, Agent King, of the Gerry Society, arrested on Third Avenue an adult negro who was playing a harmonica and a little colored boy aged thirteen who was dancing. The case was dismissed in court and the boy was committed to the care of the society.

The American Players company recently disbanded at Binghamton.

In our last issue THE MIRROR'S correspondent at Halifax, N. S., stated that the Duff Comedy company played at the Academy Jan. 21-26. It should have been the Bubb Comedy company, which did a good business in that city. The same company will play a return date at the same house for four weeks.

Herbert L. Frink, THE MIRROR'S correspondent at Taylor, Texas, met with a serious accident last week. A team which he was driving took fright and he was thrown out. He managed to escape with a few bruises.

Marion Grey, wife of William H. Burroughs, died in New York last Thursday. Mr. Burroughs is a native of Canada, and must not be confounded with William T. Burroughs, of whom he is a distant relative.

Von Yonson has just completed a ten-weeks' tour of the Northwest to a series of record-breaking receipts. In six weeks Manager Litt will produce Gus Heege's new play, A Genuine Gentleman, the stellar role being a Swedish mining engineer.

W. H. Rudolph, manager of The Kid company, and Mabel Kettleman, of Detroit, were married recently.

J. F. Brien is in New York with his wife, Helen Blythe, having been called from Seattle by the dangerous illness of his mother-in-law and compelled to resign his position with the Sadie Martinot company.

THE GRUMBLER.

A STRANGE conception of the function of the newspaper is frequently seen even in metropolitan dailies; but the duties of the public journal are illustrated most fantastically by some of the small papers in Western towns. It would seem that the "editor" in these localities is a man whose main object in life is to flatter and praise those who agree with him and contribute to his business or pleasure, and to "roast" everybody—and particularly the sojourner within his gates—who, in any way, offends his pride or interferes with his idea that the earth and the fruits thereof are his, to be paid for, if paid for at all, by a "puff."

In a town in Iowa, recently, a traveling manager for some reason refused to honor at the theatre door passes issued to the local press. I do not defend this manager, for as a rule the local manager ought to be a good judge of the policy that actuates him in granting free admission to his town's newspaper men. Nor do I criticise the traveling manager in the absence of knowledge as to the facts that led him to the repudiation. But the newspapers of this particular place—which shall be nameless—in their retaliation upon the traveling manager showed an interesting idea of their "duty" in the matter.

One of these newspapers the next day said: "The play was among the worst of the kind ever produced here. The star, who lays claim to being a sweet singer, has a voice cracked from exposure while riding in a box car, and the wind whistling through the cracks lends a chilly tone that would blend well with a calliope. The company is on its last legs, and the sincere wish of all who attended last night is that it will 'bust' in the howling wildernesses of Grand River."

The other paper got even by saying: "One of the most rocky, bummy outfits which has been inflicted upon this community for some time appeared at the Opera House last night. Not only is the outfit devoid of business knowledge and ability to give a first-class show, but they lack honor, common courtesy, and common decency as well."

It may have been a very poor show, in sober fact; but I imagine that if these Western editors had received the "courtesy" they expected, their papers would have had notices of a very different tenor the next day. They would have praised this entertainment with all the quaint vigor that marks Western journalistic expression when the writer is laboring under excitement or is impulsed by enjoyment of favors received. In short, bad as the show really may have been, it was not quite as bad as this kind of "journalism."

I have just run across a delayed clipping from a newspaper telling about the experience of a popular young star in a Southern city, where he upon invitation, lectured before the students and alumnæ of an educational institute for women.

The young star acquitted himself admirably in his address and was literally deluged with flowers. A local newspaper thus closed its report of the event: "Congratulations were showered upon him, and it was with considerable difficulty that he extricated himself from the enthusiastic assemblage and reached his hack."

This young star needs but to come out of a few such experiences with flying colors to furnish a prophecy of his future greatness that his acting, good as it may be, has not yet inspired.

The Trilby craze—like any temporary aberration that the mentally idle affect at times—promises to end as suddenly as it began, and with a silence as profound as its climacteric idiosyncrasies were astonishing. It will probably leave upon the market without patrons a particular bonnet, a characteristic make of shoes that no feet can be found for, perhaps a garment or two of Bohemian cut; and possibly a topical song or a play.

But while the fantasy lasts it is interesting to note a few of its phases.

Strange to say—and this illustrates the transitional sentimentality that seems to characterize the woman of the day—women are the most remarkable in strange variations of the Trilby tale while they seek to embody it. In Chicago, for instance, Trilby has been staged by society amateurs, and one of these amateurs has personated Du Maurier's heroine. A Chicago paper thus characterizes the personation:

"Trilby was no grisette, no roystering peddler of milk, no girl who lived like a man, nor even the dashing, reckless woman of the Paris artists' quarter. She was a sentimentalist of a very conventional class, the thoughtful, careful product of a refined and educated parentage, the precise demoiselle of trembling and tearful voice, the tender maiden of childlike loves, the cautious, uncertain thing who wept because she had dared to care for a little man in opposition to his mother's wishes, the altogether honest daughter who thought much and spoke with the gentleness and intonation of the drawing-room." In short, this was the impossible Trilby of well-conditioned amateur conception.

And here in New York, passing over the throng of women who answered a manager's advertisement for those who "thought" they looked like Trilby, is the same inane and conventionally complacent attempt to imitate the incredible girl of the studios.

Yet if one of these women who take such pains to show what the unreal Trilby was most unlike were to meet a Trilby in the street she would gather her dress from contact and with elevated head pass to the other side.

Verily, what fools these mortals be!

JAQUES.

THE TROLLEY SYSTEM NOT CLOSED.

Charles F. Cromwell, manager of The Trolley System, writes that he has not closed, and this report was probably brought about from the fact that several members of the company had withdrawn, but that their withdrawal was by a mutual arrangement of the most friendly character.

Manager Cromwell declares that salaries have been paid with regularity, that business has been sufficiently good for him to meet all obligations and that he challenges any one to prove anything to the contrary.

He adds that The Trolley System is booked for a long season and at present there is no probability of the company coming to a short stop.

THE CAST OF TRILBY.

The cast of Trilby will be as follows: Trilby, Virginia Harned; Svengali, W. J. Ferguson; Little Billee, Alfred Hinchman; Taffy, Burr McIntosh; the Laird, E. M. Holland; Gecko, Paton Gibbs; Zuzu, Ignace Martinelli; and Dodor, Leo Dietrichstein.

The dramatization, which is in four acts, will be produced at the Boston Museum by A. M. Palmer on March 4.

THE MIRROR CORRESPONDENCE.

THE MIRROR at the present time has a larger corps of correspondents than all the dramatic papers in the world combined. Nearly a thousand towns and cities are regularly covered by this paper, and this feature of THE MIRROR is one of the factors in its great success as a theatrical newspaper. Not satisfied, however, with this remarkable representation of places, we propose, if possible, to have a correspondent in every town in this country where there is a theatre or a hall in which dramatic events take place. To that end, the following list of places in various States in which THE MIRROR at present has no correspondents has been prepared, and from which applications, on our usual terms to correspondents, will be received. Letters of application should be addressed to the Correspondence Department of THE MIRROR:

ALABAMA—Blocton, Bessemer, Florence, Fort Payne, Gadsden, Moulton C.H., Opelika C.H., Ozark, Sheffield, Tuscumbia, Warrior.

ARIZONA—Flagstaff, Nogales, Prescott, Tucson, Phoenix.

ARKANSAS—Arkadelphia, Camden, Eureka Springs, Fayetteville, Forest City.

CALIFORNIA—Alameda, Colusa, Eureka, Fresno, Livermore, Marysville, Napa, Pasadena, Petaluma, Pomona, Redwood City, Salina, Santa Anna, Santa Cruz, SantaRosa, TulareCity, Vallejo, Watsonville, Woodland.

COLORADO—Boulder, Buena Vista, Canon City, Central City, Grand Junction, Greeley, Gunnison, Fort Collins, Salida, Trinidad.

CONNECTICUT—Ansonia, Bethel, Birmingham, Branford, Danielsonville, Litchfield, Meriden, Milford, Moosup, Naugatuck, Portland, Rockville, So. Manchester, Stonington, Taftville, Thomaston, Thompsonville.

DELAWARE—Dover, Laurel, Middletown, Newark, New Castle, Seaford, Smyrna.

FLORIDA—Apalachicola, Chipley, Daytona, Deland, Eustis, Fernandina, Gainesville, Green Cove Springs, Kissimmee, Lake City, Lakeland, Sanford, Madison, Milton, Monticello, Orlando, Palatka, St. Augustine, Tallahasse, Ybor City.

GEORGIA—Abbeville, Bainbridge, Barnesville, Boston, Carrolton, Cartersville, Cedartown, Dalton, Dawson, Eatonton, Elberton, Forsyth, FortGaines, Gainesville, Griffin, La Grange, Madison, Marietta, Milledgeville, Quitman, Talbotton, Thomaston, Thomasville, Valdosta, Washington, Waynesboro, West Point.

IDAHO—Hailey, Idaho Falls, Lewistown, Montpelier, Moscow, Pocatello, Weiser.

ILLINOIS—Abingdon, Albion, Aledo, Amboy, Arcola, Ashley, Astoria, Athens, Atlanta, Austin, Barry, Batavia, Bellville, Belvidere, Blue Island, Braceville, Braidwood, Bushnell, Anna, Carlinville, Carmi, Carrollton, Carterville, Carthage, Centralia, Charleston, Chenoa, Chester, DeKalb, Delavan, Dundee, DuQuoin, Dwight, Edwardsville, Elmwood, Englewood, Fairbury, Fairfield, Fairmount, Farmington, Fulton, Galena, Galva, Geneseo, Gilman, Grayville, Greenville, Greenwich, Harrisburg, Havana, Hinesdale, Hoopeston, Jerseyville, Knoxville, Lacon, Lanark, Lebanon, Lemont, Winchester, Le Roy, Lincoln, Lockport, Mc Leansboro, Macomb, Marea, Marseilles, Marshall, Mascoutah, Mason City, Mendota, Metropolis, Minonk, Monticello, Morris, Morrison, Morrisonville, Mt Carroll, Mt Sterling, Mt Vernon, Murphysboro, Nashville, Normal, Olney, Oregon, Paris, Peru, Petersburg, Pittsfield, Plano, Pullman, Rochelle, Roodhouse, Rushville, Sandwich, Seneca, Sparta, Spring Valley, St Charles, Sullivan, Sycamore, Taylorville, Thompson, Tuscola, Urbana, Vandalia, Virden, Virginia, Warsaw, Washington, Waterloo, Watseka, Waukegan.

INDIANA—Attica, Auburn, Aurora, Plymouth, Bedford, Bloomington, Bluffton, Brooksville, Butler, Cambridge City, Camelton, Clinton, Union City, Decatur, Delphi, East Chicago, Edinburgh, Farmland, Franklin, Garrett, Greencastle, Greenfield, Hammond, Huntingburg, Hartford City, Jeffersonville, Winchester, Kokomo, Lawrenceburg, Lebanon, Ligonier, Martinsville, Mishawaka, Mt Vernon, Noblesville, No Manchester, No Vernon, Pittsboro, Portland, Princeton, Rockport, Rushville, Salem, Shelbyville, Sullivan, Tell City, Tipton, Valparaiso, Warsaw.

INDIAN TERRITORY—Berwyn, Eutaula, Hartshorn, Lehigh, Purcell, So Mc Allester, Tahlequah, Vinita.

IOWA—Ackley, Adel, Afton, Albia, Anamosa, Algona, Avoca, Bedford, Belle Plaine, Bellevue, Brooklyn, Cedar Falls, Centerville, Chariton, Clarinda, Corning, Cresco, Denison, De Witt, Eldorado, Fairfield, Glenwood, Grinnell, Hamburg, Hampton, Harlan, Indianola, Iowa Falls, Jefferson, Knoxville, Lyons, McGregor, Manchester, Maquoketa, Marengo, Marion, Missouri Valley, Monticello, Mt Pleasant, Nevada, Osage, Pella, Perry, Red Oak, Sac City, Shenandoah, Sigourney, Stuart, Tama, Tipton, Toledo Villisca, Vinton, Washington Waukon, Waverly, Webster City, West Union, What Cheer, Wilton Junction, Winterset.

KANSAS—Abilene, Anthony, Argentine, Baldwin, Belleville, Beloit, Burlingame, Burlington, Caldwell, Cherryvale, Chetopa, Clay Centre, Columbus, Concordia, Dodge City, El Dorado, Eureka, Fredonia, Galena, Garden City, Garnett, Harper, Herington, Hiawatha, Horton, Independence, Iola, Kingman, Kinsley, Larned, Lincoln, Lyons, Mc Pherson, Manhattan, Marion, Marysville, North Topeka, Norton, Olathe, Osborne, Oswego, Paola, Peabody, Pleasanton, Pratt, Sabetha, Salina, Scranton, Seneca, Sterling, Valley Falls, Washington, Weir City, Wyandotte.

KENTUCKY—Bardstown, Bellevue, Carlisle, Carrollton, Catlettsburg, Covington, Cynthiana, Dayton, Elizabethtown, Franklin, Fulton, Russellville, Glasgow, Harrodsburg, Hickman, Hopkinsville, Lawrenceburg, Lebanon, Ludlow, Madisonville, Mayfield, Middleborough, Newport, Princeton, Richmond, Shelbyville, Somerset, Stanford, Versailles.

LOUISIANA—Donaldsonville, Franklin, La Fayette, Lake Charles, Morgan City, Nachitoches, Opelousas, Plaquemine, Ruston, St Martinsville, Thibadeux.

MAINE—Auburn, Bridgeton, Brunswick, Bucksport, Calais, Camden, Caribou, Dexter, Eastport, Ellsworth, Fairfield, Lewiston, Lubec, Machias, Norway, Pittsfield, Richmond, Saccarappa, Saco, Skowhegan, So Berwick, Thomaston, Waldboro, Waterville, Westbrook.

MARYLAND—Brunswick, Cambridge, Catonville, Chestertown, Crisfield, Easton, Elkton, Frostburg, Goramstown, Havre de Grace, Hyattsville, Laurel, Lacoming, Port Deposit, Rockville, Salisbury, Westminster.

MASSACHUSETTS—Adams, Amherst, Andover, Ashland, Athol Attleboro, Ayer, Barre, Beverly, Blackstone, Bridgewater, Brookfield, Brookline, Canton, Charlton, Chatham, Chicopee Falls, Clinton, Concord, Conway, Dalton, Danvers, Dedham, Dighton, Duxbury, East Hampton, East Weymouth, Essex, Falmouth, Florence, Franklin, Gardner, Grafton, Great Barrington, Greenfield, Hanover, Harwich, Hingham, Holliston, Hyde Park, Ipswich, Lancaster, Lee, Leicester, Leominster, Malden, Marblehead, Maynard, Medford, Merrimac, Middleborough, Millbury, Millville, Monson, Natick, Needham, Newburyport, Newton, No Attleboro, No Brookfield, No Easton, Norwood, Onset, Orange, Palmer, Peabody, Pepperell, Plymouth, Provincetown, Quincy, Randolph, Revere, Rockland, Rockport, Scituate, Shelburne Falls, Somerville, So Adams, Southbridge, Spencer, Stoughton, Wakefield, Ware, Wareham, Warren, Webster, Wellesley, W. Boylston, Williamsburg, Winchendon, Woburn.

MICHIGAN—Albion, Allegan, Alma, Alpena, Ansable, Belding, Benton Harbor, Bessemer, Big Rapids, Buchanan, Cadillac, Caro, Charlevoix, Charlotte, Cheboygan, Constantine, Decatur, Dexter, East Tawas, Eaton Rapids, Elk Rapids, Escanaba, Fenton, Frankfort, Gladstone, Gr'd Haven, Grand Ledge, Hancock, Harbor Springs, Hastings, Hillsdale, Holland, Holly, Houghton, Howard City, Howell, Hudson, Imlay City, Ionia, Ironwood, Ishpeming, Kalkaska, Lake Linden, Lapeer, Lowell, Ludington, Manistique, Marine City, Marshall, Mason, Menominee, Midland, Monroe, Montague, Mt Clemens, Mt Pleasant, Negaunee, Niles, Oscoda, Otsego, Ovid, Paw Paw, Pentwater, Petoskey, Plainwell, Pontiac, Portland, Red Jacket, Reed City, Republic, Romeo, So Haven, St Claire, St Ignace, St Johns, St Joseph, Vassar, Wyandotte, Ypsilanti.

MINNESOTA—Albert Lea, Alexandria, Anoka, Austin, Brainerd, Chaska, Detroit City, Fairmont, Fergus Falls, Grand Rapids, Hastings, Hutchinson, Lake City, Le Sueur, Litchfield, Little Falls, Luverne, Montevideo, Moorhead, New Ulm, Northfield, Owatonna, Pipe Stone, Redwood Falls, St Peter, Sauk Centre, Sauk Rapids, Sleepy Eye, Wabasha, Waseca, Wells.

MISSISSIPPI—Aberdeen, Bay St Louis, Biloxi, Brookhaven, Corinth, Greenada, Holly Springs, McComb City, Oxford, Pass Christian, Port Gibson, Starkville, Summit, Tupelo, Water Valley, Wesson, Winona, Yazoo City

MISSOURI—Appleton City, Ashgrove, Bevier, Bolivar, Bonne Terre, Boonville, Bowling Green, Brookfield, Brunswick, Butler, California, Cameron, Carrolton, Carterville, Charleston, Chillicothe, Crystal City, Deepwater, De Soto, Edina, Excelsior Springs, Fayette, Festus, Gallatin, Glasgow, Glenwood Jc, Golden City, Greenfield, Harrisonville, Higginsville, Holden, Humansville, Independence, Jefferson City, Kahoka, Kirksville, Lamar, Lebanon, Lexington, Liberty, Macon, Maryville, Milan, Moberly, Monett, Monroe City, Montgomery City, Mound City, Mt Vernon, Neosho, New Madrid, No Springfield, Palmyra, Paris, Pattonsburg, Piedmont, Pierce City, Plattsburg, Pleasant Hill, Poplar Bluff, Rich Hill, Richmond, Rolla, St Charles, Salem, Salisbury, Savannah, Seneca, Shelbina, Slater, Stanberry, Sweet Springs, Trenton, Unionville, Versailles, Warrensburg, Warrenton, Washington, Webb City, West Plains, West Port, Windsor.

MONTANA—Billings, Deer Lodge, Dillon, Fort Benton, Glendive, Livingston, Miles City, Missoula, Philipsburg.

NEBRASKA—Ashland, Auburn, Aurora, Blair, Broken Bow, Central City, Chadron, Columbus, Crete, David City, Edgar, Fairbury, Fairfield, Friend, Geneva, Gothenberg, Hebron, Holdredge, Humboldt, McCook, Minden, Neligh, Norfolk, North Bend, Nort Platte, Nebraska City, O'Neill, Ord, Pawnee, Plattsmouth, Stromsburg, Superior, Sutton, Wahoo, Wayne, West Point, Wilber, Wymore.

NEVADA—Austin, Eureka, Reno, Winnemucca.

NEW HAMPSHIRE—Berlin, Claremont, Farmington, Franklin Falls, Great Falls, Hanover, Hinsdale, Keene, Laconia, Lebanon, Littleton, Milford, Penacook, Petersborough, Pittsfield, Rochester, Seabrook, Suncook Village, Tilton, Woodsville.

NEW JERSEY—Asbury Park, Belvidere, Bloomfield, Boonton, Bordentown, Bound Brook, Bridgeton, Burlington, Carlstadt, Clinton, Englewood, Flemington, Freehold, Hackensack, Hackettstown, Haddonfield, Hammonton, Hightstown, Keyport, Lambertville, Long Branch, Madison, Mattawan, Morristown, Montclair, Moorstown, Mount Holly, New Brunswick, Newton, Passaic, Perth Amboy, Phillipsburg, Rahway, Rockaway, Salem, Somerville, Tuckerton, Washington, Woodbury.

NEW MEXICO—Deming, Las Cruces, Santa Fe, Silver City, Socorro, Springer.

NEW YORK—Addison, Afton, Akron, Allegany, Athens, Attica, Avoca, Avon, Babylon, Boonville, Brockport, Brocton, Byron Centre, Canajoharie, Cape Vincent, Carthage, Castleton, Catskill, Cazenovia, Champlain, Chatham, Chester, Claverack, Clayton, Clinton, Clyde, Cobleskill, Coshocton, Cooperstown, Coxsackie, Dansville, Delhi, Deposit, Dundee, Dunkirk, East Aurora, Fairport, Flushing, FortEdward, Fort Plain, Frankfort, Fredonia, Friendship, Fulton, Glens Falls, Gouverneur, Granville, Greenport, Greenwich, Groton, Hamilton, Havana, Haverstraw, Holley, Homer, Ilion, Jamaica, Jordan, Keeseville, Lansingburg, Le Roy, Gowanda, Lowville, Mayville, Mechanicsville, Moravia, Mount Morris, Mount Vernon, Newark, New Rochelle, Nunda, Nyack, Oneida, Oneonta, Palmyra, Phœnix, Port Chester, Port Henry, Port Richmond, Potsdam, Pulaski, Randolph, Rouse's Point, Saugerties, Schuylerville, Seneca Falls, Sing Sing, Sodus, Springville, Tarrytown, Tonawanda, Trumansburg, Wappinger's Falls, Warsaw, Waterville, Westchester, Westfield, White Plains.

NORTH CAROLINA—Beaufort, Burlington, Concord, Edenton, Elizabeth City, Durham, Greenville, Henderson, Hendersonville, Hickory, High Point, Kingston, Mount Airy, New Berne, Reidsville, Salisbury, Tarboro, Washington, Wilson, Winston.

NORTH DAKOTA—Casselton, Grafton, Huron, Larimore, Lisbon, Mayville, Park River, Valley City, Wahpeton.

OHIO—Ada, Andover, Antwerp, Arcanum, Ashtabula, Athens, Bellevue, Belleville, Berea, Beverly, Bridgeport, Bryan, Cadiz, Canal Fulton, Carey, Barnesville, Carthage, Cedarville, Celina, Clyde, Coalton, Collinwood, Columbus Grove, Conneaut, Corning, Covington, Crestline, Creston, Cuyahoga Falls, Deshler, Eaton, Edgerton, Elyria, Fort Recovery, Franklin, Gallipolis, Geneva, Georgetown, Girard, Glouster, Granville, Greenfield, Hicksville, Hillsborough, Huron, Jackson, Jamestown, Lebanon, Leipsic, Logan, London, Lorain, Loudonville, McComb, Madisonville, Manchester, Marietta, Marion, Martin's Ferry, Mechanicsburg, Medina, Miamisburg, Middleport, Millersburg, Mineral Point, Monroeville, Montpelier, Mount Gilead, Moxahala, Mount Sterling, Napoleon, Nelsonville, New Carlisle, New Lisbon, New Philadelphia, New Richmond, New Straitsville, Niles, No. Baltimore, Norwalk, Oberlin, Ottawa, Oxford, Painesville, Palmyra, Plain City, Port Clinton, Alliance, St Clairsville, St. Paris, Salineville, Shawnee, Shelby, Sidney, South Charleston, Spencerville, Tippecanoe City, Toronto, Van Wert, Versailles, Wadsworth, Wakeman, Wauseon, Waverly, Wellington, Wellston, Wellsville, Wyoming.

OKLAHOMA TERRITORY—Dover, El Reno, Enid, Hennessey, Kingfisher, Norman, Perry, Guthrie.

OREGON—Albany, Albion, Ashland, Astoria, Baker City, Corvallis, Dallis, Eugene, Hillsboro, Independence, La Grande, Mc Minnville, Oregon City, Pendelton, Salem, The Dalles.

PENNSYLVANIA—Apollo, Archbald, Ardmore, Audenried, Austin, Bangor, Beaver Meadows, Bellevernon, Bellwood, Danville, Birdsboro, Blossburg, Boyertown, Braddock, Bristol, Brookville, Carlisle, Chambersburg, Clarion, Clearfield, Coatesville, Curwensville, Derry, Doyoestown, Dubois, Emporium, Ford City, Forest City, Frackville, Freeport, Germanton, Girardville, Greenville, Hanover, Hawley, Hollidaysburg, Homested, Houtzdale, Huntington, Indiana, Irwin, Jenkintown, Jermyn, Kane, Honesdale, Latrobe, Leighton, Lykens, Manayunk, Mansfield, Marietta, Mechanicsburg, Media, Mercer, Middletown, Montrose, Mount Pleasant, Myerstown, Natrona, New Brighton, Northeast, Northumberland, Olyphant, Phoenixville, Pittston, Port Carbon, Punxsutawney, Quakertown, Ridgeway, Royer's Ford, Schuylkill Haven, Scottdale, Sharpsburg, Sharpsville, Slatington, Somerset, St Claire, Stroudsburg, Sunbury, Susquehanna, Tarentum, Towanda, Tower City, Verona, Waynesboro, Weatherly, Wellsboro, Williamstown, Wyoming.

RHODE ISLAND—Bristol, East Greenwich, Phenix, Warren.

SOUTH CAROLINA—Abbyville, Aiken, Anderson, Beaufort, Chester, Darlington, Newburry, Georgetown, Laurens, Marion, Orangeburg, Rock Hill, Union, Winnesboro, Yorkville.

SOUTH DAKOTA—Aberdeen, Brooking's, Canton, Deadwood, Elk Point, Hot Springs, Huron, Lead City, Madison, Milbank, Mitchell, Pierre, Rapid City, Vermillion, Yankton, Watertown.

TENNESSEE—Athens, Bolivar, Clarksville, Cleveland, Coal Creek, Covington, Dayton, Dyersburg, Fayetteville, Greenville, Harriman, Henderson, Humboldt, Johnson City, McMinnville, Milan, Newbern, Paris, Pulaski, Rockwood, Rogersville, Savannah, Shelbyville, South Pittsburg, Springfield, Tracy City, Trenton, Tullahoma, Union City, Winchester, Gallaton.

TEXAS—Atlanta, Ballinger, Bastrop, Beeville, Bonham, Brackettville, Brownsville, Brownwood, Burnet, Caldwell, Colorado, Cameron, Cisco, Alvarado, Cleburne, Colmesneil, Columbus, CorpusChristi, Crockett, Cuero, Decatur, Del Rio, Denton, Dublin, Eagle Pass, Ennis, Gatesville, Georgetown, Gonzales, Granbury, Hallettsville, Hearne, Hempsted, Henderson, Henrietta, Honey Grove, Kaufman, La Grange, Lampasas, Laredo, Lockhart, Longview, Luling, Mexia, Nacogdoches, New Braunfels, New Birmingham, Oak Cliff, Pittsburg, Quanah, Richmond, Rockdale, Round Rock, Rusk, San Angelo, San Diego, San Marcos, Seguin, Terrell, Uvalde, Vernon, Victoria, Weimar, Wharton, Wichita Falls.

UTAH TERRITORY—Beaver, Bountiful, Brigham City, Coalville, Eureka, Heber, Kayville, Logan, Manti, Mount Pleasant, Nephi, Park City, Payson City, Pleasant Grove, Provo City, Spanish Fork, Springville.

VERMONT—Barre, Bellows Falls, Brandon, Fair Haven, Newport, Poultney, Rockingham, St Albans, St Johnsbury, West Randolph, Winooski.

VIRGINIA—Bedford City, Berryville, Bristol, Buena Vista, Cristianburg, Clifton Forge, Culpepper, Farmville, Front Royal, Graham, Hampton, Leesburg, Lexington, Liberty, Manchester, Marion, Portsmouth, Pulaski City, Randolph, Ronald, Salem, Warrenton, West Point, Winchester, Wytheville.

WASHINGTON—Anacortes, Blaine, Centralia, Cheney, Daytons, Fairhaven, Hoquiam, Montesano, New Whatcom, North Yakima, Olympia, Palouse, Port Townsend, Port Angeles, Sprague, Vancouver.

WESTVIRGINIA—Anderson, Buckhannon, Clarksburg, Coal Valley, Davis, Elk Garden, Fairmount, Gratton, Hinton, Keyser, Martinsburg, New Martinsville, Point Pleasant, Ravenswood, Wellsburg, Weston.

WISCONSIN—Ahnapee, Alma, Augusta, Baraboo, Bayfield, Beaver Dam, Berlin, Blackriver Falls, Boscobel, Brodhead, Burlington, Cedarburg, Clintonville, Columbus, Darlington, Delavan, de Perre, Dodgeville, Durand, EagleRiver, Elkhorn, Evansville, Fort Atkinson, Fort Howard, Grand Rapids, Green Bay, Hayward, Hudson, Hurley, Jefferson, Kaukauna, Kenosha, Kewaunee, Lake Geneva, Manitowoc, Marinette, Marshfield, Mayville, Menomonie, Merrill, Mineral Point, Monroe, Necedah, Neehan, Neillsville, New London, New Richmond, Oconomowoc, Oconto, Onalaska, Plattville, Plymouth, Prairie Du Chien, Reedsburg, Rhinelander, Rice Lake, Richland Centre, Ripon, River Falls, Shullsburgh, Sparta, Whitewater, Stoughton, Sturgeon Bay, Superior, Tomah, Tomahawk, Two Rivers, Viroqua, Washburn, Watertown, Waupaca, Waupun, West Bend.

WYOMING—Carbon, Evanston, New Castle, Rawlins, Rock Springs.

CANADA.

BRITISH COLUMBIA—Nanaimo, New Westminster.

MANITOBA—Brandon, Carberry, Portage la Prairie.

NEW BRUNSWICK—Chatham, Fredericton, Moncton, New Castle, Woodstock.

NOVA SCOTIA—Amherst, Annapolis, Kentville, Londonderry, New Glasgow, North Sidney, Pictou, Sidney, Truro, Yarmouth.

ONTARIO—Alexandria, Almonte, Barrie, Campbellford, Carleton Place, Cobourg, Collingwood, Cornwall, Dresden, Galt, Gananoque, Goderich, Guelph, Ingersoll, Kingston, Brockville, Napanee, Orillia, Oshawa, Owen Sound, Parkdale, Petersborough, Port Hope, Ridgetown, Sarnia, Hamilton, Stratford, Trenton, Windsor.

QUEBEC—Farnham, Fraserville, Hull, Levis, Sherbrooke, Sorel, St Henry, St Hyacinthe, St Johns, Three Rivers.

A NOTABLE JOURNEY RECALLED.

The visit of Beerbohm Tree and his company to Washington, D. C., on Friday, to play for the Press Club benefit, recalls the trip of A. M. Palmer and his Madison Square Theatre company to that city for the Actors' Fund benefit, on which occasion the quickest time ever made between the two cities was recorded.

On Monday morning, March 3, 1880, Mr. Palmer with his company went to Washington to give a matinee performance of Aunt Jack at Albaugh's Theatre. A special train was furnished by the Pennsylvania Railroad, made up of a combination baggage and smoking-car, a passenger coach and a dining-car. It left Jersey City at 7.29 o'clock A. M., the party numbering sixty-two persons. No stop was made until Philadelphia was reached, the distance, ninety miles, being covered in ninety-four minutes.

Engines were changed at Gray's Ferry, and the rest of the journey was made without stop until Washington was reached, at 11.47. The total distance of 227 miles was covered in four hours and eighteen minutes. The previous record was five hours and thirteen minutes, when New York physicians were taken to attend President Garfield after the shooting.

The curtain of the Grand Opera House was rung up at 1 o'clock. The final curtain was rung down a little before 3 o'clock. The train started for New York at 3.15 o'clock and did not stop until Gray's Ferry was reached at 5.47. Nine minutes were consumed here in changing engines. Jersey City was reached at 7.33, making the journey in four hours and eighteen minutes. The actors arrived at the Madison Square Theatre, at 8 o'clock.

COL. T. ALLSTON BROWN.

THE EXCHANGE.

The American Theatrical Exchange is now settled in its new quarters in the Abbey Theatre Building. The offices occupied by the Exchange comprise four of the best suites in this fine edifice. Since the removal they have been thronged by representative managers, agents, and stars. The systematic and commendable methods pursued by the management have established the Exchange firmly, and the increased space of its new home will permit of an augmenting the facilities that have placed it "on top."

Among the managers and attractions whose business the Exchange represents and who endorse its methods heartily are: Henry E. Abbey, David Henderson, Augustus Pitou, T. Henry French, John P. Slocum, Frank Perley, John Warner, Fred. C. Whitney, George Appleton, Archie McKenzie, George B. McLellan, William R. Hayden, Joseph Buckley, Charles H. Yale, Kirke La Shelle, Edward J. Abrams, Myron B. Rice, Joseph Brooks, Charles H. Hoyt, Frank McKee, Ariel Barney, John Stetson, Edward E. Rose, Nath. Roth, Jacob Litt, and H. C. Miner. Representing such attractions as Henry Irving, Richard Mansfield, Sara Bernhardt, Beerbohm Tree, Lillian Russell, Nat. C. Goodwin, Robert Mantell, Pauline Hall, Wilson Barrett, Fanny Davenport, Helena Modjeska, Herrmann, Thomas Q. Seabrooke, Marie Wainwright, Stuart Robson, the Bostonians, Rob Roy, Otis Skinner, Potter and Bellew, Robert Downing, Lewis Morrison, Primrose and West, and many others.

With such a list of managers and stars to book and to represent, there can be little question that in the near future the American Theatrical Exchange will have every first-class theatre in the United States and Canada on its list.

WILTON LACKAYE TO STAR.

Wilton Lackaye will begin a starring tour on Easter Monday under the direction of John H. Meech and James W. Morrissey.

He will be seen in a farcical comedy entitled Two of Him, which is from the pen of William C. Hudson. The piece, it is said, will give Mr. Lackaye an opportunity to show what he can do with the rollicking part of a modern Fra Diavolo.

Mr. Lackaye is an actor of experience and ability and he has been identified with many successful plays, such as Paul Kauvar, Jocelyn, Bootles' Baby, Featherbrain, Money Mad, The Great Unknown, Roger La Honte, Aristocracy, The Dancing Girl, Shenandoah, and The District Attorney.

Dates have already been secured for Two of Him in Washington, Baltimore, Philadelphia, Boston, Providence, Buffalo, and other important points.

BEERBOHM TREE SNOWED UP.

There was no performance at Abbey's Theatre last Friday night on account of Mr. Tree having been snowed up on his way to Washington.

Mr. Tree started for the Capital shortly after midnight on Thursday intending to appear at the Press Club benefit on Friday afternoon and return in time for the evening performance in New York. Owing to the storm, however, Mr. Tree's train, which should have reached Washington at eight o'clock on Friday morning, did not arrive there until two o'clock in the afternoon. The train was stalled several hours in a snowdrift near Havre de Grace, Md., and word to that effect was at once wired to this city.

Mr. Tree and his party returned to New York early on Saturday, after what the English actor declared to be a most enjoyable trip.

BURNED IN BRISTOL.

The Bristol, Conn., Opera House was destroyed by fire early last Tuesday morning. Lincoln J. Carter's Tornado company played in the house the evening before, but had fortunately removed all their effects, and lost nothing. The cause of the fire is unknown, but is supposed to have been due to some defect in the heating apparatus. Loss $10,000; insured for $4,000.

CORRESPONDENCE.

[CONTINUED FROM PAGE 5.]

ried, Not Mated 9; return engagement of Joe Ott in The Star Gazer 11; The Silver King 13.——ITEM: Gustave Frohman severed his connection as manager for Robert Hilliard in The Nominee 2; Mr. Hilliard will now continue under his own management.

WORCESTER.—THEATRE (J. F. Rock, manager): William Hoey in The Flams Jan. 30-1; good houses. Mr. Hoey became ill at Providence, and being unable to leave that city, did not appear here. Rose Coghlan gave Diplomacy at matinee and Princess Walanoff at night 2 to good houses. Captain Paul 4, 5; A Bit of Blarney 6; fair houses.——LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): Morton and Revelle's Vaudeville co. 30-2; Lillian Kennedy in She Couldn't Marry Three 4-6; good houses all the week.——FRONT STREET OPERA HOUSE (George H. Batcheller, manager): Old Age and Youth Burlesque co. 30-2; Henry Montague Burlesque co. in My Uncle From New York 4-6; fair houses.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Willie Collier in One of the Boys delighted a fair but appreciative house Jan. 30. Archie Boyd in The Country Squire gave a fair performance to a light house 31. Rose Coghlan and an excellent co. presented Sardou's Diplomacy to a crowded house 1. John T. Sullivan, Henry Jewett and Lotia Lynne deserve special mention. Jack Mason and Marion Manola in Friend Fritz played to good business matinee and night of 2. Charles Frohman's co., led by Johnstone Bennett, in The Amazons amused a large audience 5. Lorimer Stoddard and Maude Odell were very clever. Kellar 6; Ward and Vokes 7; The Power of Gold 8, 9; Concert (local) 10.——MUSIC HALL (Thomas and Watson, managers): The stock co. in The Danites and The Miner's Pledge pleased large houses week of 28-2. The Plunger next.——ITEM: George Wotherspoon, of Rose Coghlan co., reports business excellent on the New England circuit

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Daniel Daly 4; good house.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, manager): Hoss and Hoss 2; good business, Dan Daly in After the Ball 5; small house. Trip to Chinatown 19; The Cotton King 23.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Charles L. Davis in Alvin Joslin Jan. 30; fair business. Coon Hollow (return) 4 was witnessed by a fair-sized audience. Kellar 15.——ITEM: Manager Sanderson's next attraction at Leominster will be Ward and Vokes in A Run on the Bank 12.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): A Trip to Chinatown 6; big business. Joe Ott in The Star Gazer 13; Silver King 16.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): Agnes Herndon 5 in Married but not Mated to a small audience; very satisfactory performance.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): Johnstone Bennett in The Amazons 7; The Cotton King 20; A Trip to Chinatown 22.

LYNN.—THEATRE (Dodge and Harrison, managers): Archie Boyd in The Country Squire 2; fair business. Ward and Vokes 5; good business. Captain Paul opens a two nights' engagement 6. The Amazons, with Johnstone Bennett in the title role, 8, 9. The Prodigal Daughter 14, 15; George Thatcher and Carroll Johnson's Minstrels with matinee 16.——MUSIC HALL (C. E. Cook, manager): The Actors' Protective Union Monster Specialty co. opened 4 to good business. The engagement closes 9.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Prince Pro Tem to a large and highly pleased audience 1. Fred. Lamont and Josie Sadler made a big hit. A large number of Boston people attended the performance. After the performance John M. Simpson, of Salem, entertained several members of the co. Ward and Vokes 6; large and well-pleased audience. Captain Paul, afternoon and evening, 14.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): In Old Kentucky drew the second largest audience on record at this house Jan. 31. Dan Daly played a return date in After the Ball to a large and well-pleased audience 2.——PARK THEATRE (C. H. Prouty, manager): The Actors' Protective Variety co. opened this house under favorable auspices. The house was full and the performance a very pleasing one.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Rose Coghlan Jan. 31 in Diplomacy. Miss Coghlan was supported by a fine co. The star displayed several elaborate gowns. Attendance large. The Amazons 2, with Johnstone Bennett, to a fair house. Co. good. Power of Gold 4, 5; fair houses. Co. good, and scenery first-class.——ITEM: Treasurer Ingersoll, of the Academy, has been confined at home for some time with rheumatism.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Amazons 1; poor house. Wilbur Opera co. 4-9; good houses.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): The Flams 2; good house. William Hoey was taken ill at Providence and his part in The Flams was played by H. S. Millward, the stage manager of the co. Prince Pro Tem 4; satisfactory performance to a fair house. Nat Goodwin played in Mizzoura to a fair house 5; fine performance. Thatcher and Johnson's Minstrels 11; The Amazons 12; Ward and Vokes 14.——PARLOR THEATRE (H. B. Tucker, manager): The following people were at this theatre 4-9: Durrell Brothers, Fonti Boni Brothers, Holmes and Waldron, Vinnette and Finn, Jennie Kimball, and Nellie Edwards.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Howard stock co., with band and orchestra, finished a most successful week 2, their production of East Lynne filling the house to overflowing. Alvin Joslin, with Charles L. Davis in the title role, failed to satisfy one of the largest audiences of the season. The Silver King 11; Manola-Mason March 15.——WILSON OPERA HOUSE (Thomas Hanley, manager): Dark 4-9; several strong attractions are booked for later.——THE BIJOU (William Henry, manager): Co. booked 4-9 failed to appear, and the house remained dark.——ODD FELLOWS' HALL (William Orr, manager): The Lady Minstrels co., over sixty society young women, under the direction of Miss A. I. Ames, of Boston, made a tremendous hit 7, 8. House crowded.——ITEMS: Typographical Union 316 are assured of a packed house 15, the occasion of their third grand concert.—The stage hands of the Columbia will present One Hundred Thousand Pounds late in February.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): In Old Kentucky, with Laura Burt in the leading part, played to packed houses 1, 2. The Sawtelle Dramatic co. began a week's engagement 4 in Unknown, and are offering a choice repertoire of plays consisting of Jess, The Madcap, Upper Hand, Prodigal Son, True as Steel, East Lynne, Streets of New York, Exile of Erin, Banker's Daughter, Ten Nights in a Bar-Room, and Midnight Call. Business has been rather light for the first half of the week, caused in part by very cold weather. Mr. and Mrs. Kendal 13; Trip to Chinatown 14; Sousa's Band 15; Ward and Vokes 16.——COLUMBIA THEATRE (H. C. Davis, manager): This place, which was dark the past week, reopened 4, 5 with the Ladies' Club Comedy and Vaudeville co.; light business. May Smith Robbins in Little Trixie next.——RICH'S THEATRE (John P. Wild, manager): The stock co. which began a season 4 appeared in Our Railroad Men by Frank Howe, the leading man.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (W. H. Powers, manager): Charles Dickson appeared here the first time as a star 1, 2 and created a very favorable impression. He plays Incog. and A Jolly Good Fellow. The plays and stars were very favorably received, and will meet with a better reception on the next visit. Powell the magician 8, 9; The Spider and Fly 11; Charley's Aunt 13; Alba Heywood 18.——GRAND OPERA HOUSE (O. Stair, manager): The Cross Roads of Life was the attraction during the week, and proved to be a meritorious one. Edmund Collier and his co. made a success.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): House dark week ending 9. Robin Hood Opera co. 12.

ADRIAN.—CROSWELL'S OPERA HOUSE (Cook and King, managers): Norris' Dog Show 2; matinee and evening to very large business. The new Ole Olson 8; Robin Hood Opera co. 11; Said Pasha 19.

TECUMSEH.—SUTTON'S OPERA HOUSE. Alba Heywood in Down in Ingiany and Edgewood Folks 2; S. R. O. Audience delighted.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Ole Oleson 2; fair house. The Belles of Blackville, composed of sixty of the society women of the city, gave a very good amateur minstrel performance to S. R. O. 29, 30. Incog 5; Spider and Fly 8; Edgewood Folks 9.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Charles Dickson co. in Incog gave a pleasing entertainment to a rather light audience on Jan. 31. Mr. Dickson was made an Elk in the Lansing Lodge of Elks on 30. Spider and Fly 12; Charley's Aunt 14; Alba Heywood in Edgewood Folks 20; Willson Day co. 25-2.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The new Ole Olson 1; small house. The Ladies' Minstrels from East Saginaw 2 gave a good entertainment to a fair sized audience. The proceeds were for charity. Charles Dickson in Incog 6; Edgewood Folks 8; Seabrooke Opera co. 12; Charley's Aunt 15; Robin Hood Opera co. 18.——ITEM: Manager Davidson quietly left town about a week ago and upon his return was a bachelor no longer. On Jan. 29 he was married to Miss Jennie Cross, of Denver, and is now receiving congratulations from his friends. He is now a brother-in-law of W. F. Courtleigh.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): The Columbian Comic Opera co. 9. Alba Heywood is booked for 16.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): 1492, Jan. 31; well pleased audience: S. R. O.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Across the Potomac Jan. 25; fair house. Powell 4, 5; fair houses.

FLINT.—THAYER'S OPERA HOUSE (H. A. Thayer, manager): Side Tracked Jan. 30; large house.——MUSIC HALL (Rankin and Hubbard, managers): 1492; large house; good production.

MISSOURI.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Davis' U. T. C. Jan. 28; Our County Cousin 30; both to light business owing to bad weather.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): Fontana's Merry Makers 2, return date, to big business. Spooner Dramatic co. 4-9.

CARTHAGE.—GRAND OPERA HOUSE (Hill Porter, manager): Paul Kauvar Jan. 29; advanced prices. J. K. Emmet 12.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Charley's Aunt 5; 8 Bells 8; Black Crook 15; Passing Show 20.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): Remenyi, with a good concert troupe, pleased a very large audience Jan. 28. Charley's Aunt to the capacity of the house 2 and delighted all. Hopkins' Trans-Atlantics 12; Wang 13.——THE CRAWFORD THEATRE (J. W. Halton, manager): A Breezy Time 2; good house. Lewis Morrison's Faust 8, 9. Bookings for February include Fencing Master, 8 Bells, Cleveland's Minstrels, and Vernona Jarbeau.——COMMENT: Manager Halton, of Crawford's, has made a revision in scale of prices, placing them on the "popular price" hard times level. He promises equally as good if not better attractions than in the past. Whether some of the leading cos. will consent to play at "popular prices" remains to be seen.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Clement Bainbridge's New York co. in Augustus Thomas' Alabama to fair business at advanced prices 5. The performance was well received.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): House dark 2; Alabama 7.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagon, manager): Barry and Marvin's Players week ending 2 in repertoire to average houses. Span of Life 4; fair audience. Mexico Band 8; Alabama 9, canceled.

SPRINGFIELD.—BALDWIN THEATRE (H. S. Jewell, manager): The Bull Fighter Jan. 25; large house; audience well pleased. U. T. C. 26, matinee and night; medium-sized audiences.——GRAND OPERA HOUSE (F. S. Hefferman, manager): Paul Kauvar 29; good house. J. K. Emmet 11.

BUTLER.—OPERA HOUSE (C. P. Catron, manager): Duncan Clark's Women Minstrels drew a fair audience 1. Knox Jollity co. 15.——ITEM: Manager Clarence P. Catron, of the Opera House, has accepted the position of assistant cashier of the Merwin (Mo.) Bank. Jesse Taylor, of this city, will assume charge of the Opera House here.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (L. N. Scott, manager): Rooney Comedy co. in Lord Rooney opened Jan. 28 to quite a good house.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager) Hutchinson Family Concert co. 2; very fine but very small house. The New Boy 7; U. T. C. 8; Barlow Brothers' Minstrels 19.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Faust (Morrison's) Jan. 30; large audience. Lillian Lewis in Cleopatra 4; The New Boy 16.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Morrison's Faust, with the thermometer 30° below zero, drew a crowded house Jan. 31. A Green Goods Man, Robert Hilliard in The Nominee, Lost Paradise, and Marie Jansen underlined.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Wang 4; packed house. Albert Hart as Wang shared the honors with Virginia Earle. Jane Coombs 6. Wilson Repertoire co. 11; Lost Paradise 20.

MONTANA.

ANACONDA.—EVANS OPERA HOUSE (John McGuire, manager): Frohman's New Boy co. to good business Jan. 30. Thomas W. Keene in The Merchant of Venice to S. R. O. at advanced prices 31.——ITEM: O. E. Hallam of the New Boy co., made a great hit as Dr. Candy in that piece.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The New Boy to poor business Jan. 31-2. Emily Bancker in Our Flats 4-6.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Gustave Frohman's co. in The New Boy Jan. 28, 29 to good business. Thomas Keene in Richard III. to S. R. O. 1. Emily Bancker in Our Flat 8.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Emily Bancker in Our Flat 1; fair business. Rooney Comedy co. 12; Katie Putnam March 4.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (Joseph L. Craddock, manager): Dark 4-9.

GREENVILLE.—OPERA HOUSE (Langford and Hexter, managers): Rhéa presented The Parisians to a good house Jan. 31. Young Mrs. Winthrop and Robert Hilliard due soon.

VICKSBURG.—OPERA HOUSE (Piazza and Co., proprietors): Rhéa in The Parisians 1; crowded house; delighted performance.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Rhéa 2; fair business.

NEBRASKA.

KEARNEY.—OPERA HOUSE (John J. Osborn, manager): Dark Jan. 22-8. Paul Kauvar 19. Professor Davidson, the horse subduer, at Armory Hall 4-6.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Reynard, manager): House dark 4-9.

LINCOLN.—THE LANSING (E. A. Church, manager): Corinne and the Kimball Opera co. presented Hendrik Hudson Jan. 31 to a packed house. Frohman's Charley's Aunt 1; good house. The Spy of Atlanta 4, amateur performance, for the benefit of the Nebraska National Guards, had a rather light house, owing to extreme cold weather. Hoyt's Temperance Town 6; Fitz and Webster in A Breezy Time 7; Cleveland's Minstrels 9; Hopkins' Trans-Oceanic Vaudeville 11.——THE FUNKE (F. E. Zehrung, manager): Philharmonic Orchestral Concert 5, under the direction of August Hagenow. Morrison's Faust and Max O'Rell are underlined.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): The Girl I Left Behind Me gave a good performance to a poor house Jan. 29. Lewis Morrison's Faust 11.——ITEM: Mark Heisey, of The Girl I Left Behind Me co., renewed acquaintance with some old friends while here.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Manola-Mason co. in Friend Fritz 3; large and appreciative audience. Willie Collier in One of the Boys 8.——GORMAN'S THEATRE (Charles J. Gorman, manager): George Gregory's Humpty Dumpty 4-6; good houses. Austin's Giganteans with specialties rounded out the week to good business.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Ullie Akerstrom did a good business against extremely bad weather 4-6. Kellar 9; a local organization in minstrelsy 13.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Charles L. Davis in Alvin Joslin Jan. 31; full house. Captain Paul 12; The Cotton King 14.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Ullie Akerstrom 7-9; Cotton King 12.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): Kate Claxton and Madame Janauschek appeared in the Two Orphans 4-9. They were well received. A Trip to Chinatown 11-16.——H. R. JACOBS' THEATRE (M. W. Tobin, representative): The Land of the Midnight Sun drew good houses 31-2. Shaft No. 2 made its second appearance before a Newark audience this season 4-6. The Stowaway 7-9; Steve Brodie On the Bowery 11-16.——WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): Hyde's Comedians, headed by Helene Mora, the female baritone, gave a good variety bill to good houses 4-9. Night Owls 11-16.——ITEMS: Edwin Barbour, the author of Land of the Midnight Sun, plays the part of Captain Jollyweather in his production. He does some clever work.—Helene Mora will star next season in A Modern Mephisto, by Charles Donnelly. She will open in Syracuse Sept. 2, under the management of H. Clarke. Miss Mora's place in the Hyde Vaudeville co. will be taken by her sister.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Donnelly and Girard Jan. 31 repeated their former success in this city with The Rainmakers; house crowded. Conroy and Fox, with their clever co. of singing and dancing comedians, presented Hot Tamales 2. Vale's newest Devil's Auction 4 proved to be a very attractive card. The scenery and costumes were bright. Imperial Vaudeville co. 11-16.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Conroy and Fox pleased a fair audience Jan. 31. Donnelly and Girard in The Rainmakers drew good houses 1, 2, and gave a performance that pleased all. Messrs. Girard and Rigby, of this co., are both Paterson boys, and were warmly welcomed. Vale's Devil's Auction did a good business 5, 6; audiences well pleased. Oliver Byron in Ups and Downs of Life 7-9.——BIJOU THEATRE (Ben Leavitt, manager): The Night Owls Burlesque co. to a series of fair houses week ending 2. Co. good. New York Vaudeville Stars in a clever bill appeared before good audiences 4-6. Fay Foster Burlesque co. 7-9; Watson Sisters' Burlesque 11-16.

HOBOKEN.—THEATRE (John Clark, manager): Robert Hilliard in The Nominee to very good business Jan. 31-2. Fanny Rice in Nancy 4-6; satisfactory business. Peck's Bad Boy 7-9; Wages of Sin 11-13; Blacklisted 14-16; Lincoln Carter's Tornado 18-20; Land of the Midnight Sun 21-23.——GERMANIA THEATRE (J. H. Phillips, manager): Miaco's Pantomime and Burlesque co. 4-9; business fair.——ITEM: Proprietor Phillips of the Germania has disposed of his interests in this house to William Morrison, the leader of the orchestra, who will manage the house from 11. Mr. Phillips will go ahead of Whallen and Martell's South Before the War

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Rivers Fairy Carnival Titania Jan. 31 to good business. Only a Private 7; Bristol's Horse Show 8, 9; Kittie Rhoades 11-16.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): Kate Claxton and Madame Janauschek in The Two Orphans Jan. 30; fair business. Kittie Rhoades 4-9; change of bill nightly. Peck's Bad Boy 11; The Stowaway 13; Mrs. Clarendon Smith in Little Bo-Peep, assisted by local talent, 15, 16; Marie Jansen in Delmonico's at Six 18; U. T. C. 22; The Tornado 25.——LYCEUM THEATRE (A. H. Simonds, manager): Conroy and Fox in Hot Tamales 1; Trixey 2; poor business. Thatcher and Johnson's Minstrels 5; good business; performance excellent. Shaft No. 2, 9; Land of the Midnight Sun 12.

CAMDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Carteret Minstrel Club (local) Jan. 28, 29; big business. A Cracker Jack 31; good business. A Baggage Check 1; George Thatcher and Carroll Johnson's Minstrels 2; both to fair business. John Griffith in Faust 3, 4; light houses. Side Tracked 6; True Irish Hearts 8.

PLAINFIELD.—MUSIC HALL (Varian and Sohl, managers): A Trip to Chinatown Jan. 31; packed house. Thatcher and Johnson's Minstrels were greeted by a S. R. O. house 4. This co. gave one of the finest street parades ever seen in our city.

DOVER.—BAKER OPERA HOUSE: Fay Foster Burlesque co. 6. A Jolly Lot, headed by the Four Emperors of Music, 15.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Mills, receiver): Billy Barry presented The Rising Generation to a packed house Jan. 31. Steve Brodie and Frank Bush in On the Bowery did big business 1, 2. The scenery was very pretty. Pauline Parker appeared for the first time in this city 4 in Wild Rose. The Albany Yacht Club Minstrels had a good house 5. Coon Hollow returns 6, 7. Chauncey Olcott in The Irish Artist 8, 9.——HARMANUS BLEECKER HALL (C. H. Smith, manager): The Boston Festival Orchestra gave a fine concert 30. The attendance was large. A large and well-pleased audience saw Blue Jeans 4. The cast included Arthur Moreland, Andrew Robson, Frank Ambrose, Annie Buckley, Lillian Lamson, Mary Maddern, Annie Wood and Maggie Leland. The Rainmakers 6; Pauline Hall 8; The Still Alarm 14-16; Joseph Haworth 19, 20; The Passing Show 25; Sowing the Wind 26; Darkest Russia 28-1.——GAIETY THEATRE (Thomas Barry, manager): Sam Jack's Creoles were welcomed by a large audience 4 and will stay a week. The City Sports return next week.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Steve Brodie in On the Bowery to good houses Jan. 30, 31. In Old Kentucky drew largely 21-3. Chauncey Olcott in The Irish Artist to fine business 5, 6. The Silver King 8, 9.——RAND'S OPERA HOUSE (Gardner Rand, manager): Donnelly and Girard in The Rainmakers played a return date to S. R. O. 5.——GAIETY THEATRE (James Hearne, manager): A fair vaudeville performance was presented 5-9.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Kate Claxton and Janauschek attracted largely in The Two Orphans 2. Richard Golden 6; good house. Peter F. Dailey 11, 12; The Brownies 14-16.——BASTABLE THEATRE (Frank D. Hennessy, manager): Chauncey Olcott in The Irish Artist to a big house 1. Felix Morris 7.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): The Silver King to the usual good business 31-2. Conroy and Fox in Hot Tamales drew fairly 4-6. Special Delivery 7-9.

UTICA.—OPERA HOUSE (H. E. Day, manager): Richard Golden presented Old Jed Prouty 1 before a fair-sized and well-pleased audience. Chauncey Olcott in The Irish Artist 2, under the auspices of The Ancient Order of Hibernians, to a packed house. The performance was greatly enjoyed by the very large audience. Carl A. Haswin in The Silver King 4 drew a very large audience. The Daniel Jakes of S. H. Verney, and the Cissy Denver of Little Mabel Walsh were worthy of mention. A word of praise is due Professor Rudolph, leader of the Opera House orchestra, for its marked improvement since it came under his able direction. Hoss and Hoss 22; The Fast Mail 23; The Passing Show 28.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Joe Ott and his brothers, besides a good co., played a return engagement Jan. 31 to a large, highly-pleased audience. Robert Harper gave an entertaining lecture on "Around the World on a Man-o'-War" 1. Rush City pleased a fair-sized audience. Peter Dailey's A Country Sport 5 was enjoyed by a good-sized audience. Thatcher and Johnson's Minstrels 7; In Old Kentucky 12; Land of the Midnight Sun 14; Crockett's Comedians benefit of Sleight Post, G. A. R. 13; Press Club Minstrels 16; William Collier 18; Chauncey Olcott 21; Ensign 25; Darkest Russia 27.——ITEM: Manager Sweet sends regards to the profession, and would have it noted that he is still in the land of the living.——ST. MARY'S HALL (Rev. Father Mearns, manager): The Thalia Club, under the management of J. J. H. Tracey, gave enjoyable performances 29, 30 to large, highly-pleased audiences.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Frank Karrington and Joseph Ransome concluded their engagement 2. The co. played to good business for the four days of their engagement. A division of the receipts was made after the final performance, and the co. disbanded, some of the members stating it had been the only money they had seen in many weeks. Robert Hilliard pleased a large audience 4. Pauline Hall in Dorcas 7; Felix Morris 9; Mr. and Mrs. Baldwin 11-16.——BIJOU THEATRE (A. A. Fennyvessy, manager): Barrel of Money 4-6 pleased large houses. The Police Inspector 7-9.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Tim the Tinker Jan. 28; small business. Markoe's U. T. C. co. 2; fair business. Waite's Comedy co. 4-9 at popular prices. Manager Allen is still at work perfecting the new Allen, and traveling people pronounce it a model playhouse.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Dark 4-9.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Dark 4-9.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Davis' U. T. C. 4; full house; performance fair. A Barrel of Money 11.

LYONS.—MEMORIAL HALL (John Mills, manager): Ragan lectured on "Paris" to a fair-sized audience 3. Richard Golden in Old Jed Prouty 8; Davis' U. T. C. 15; George Dixon 25.

TICONDEROGA.—IVES' OPERA HOUSE (Frederick Ives, manager): Baird Comedy co. 4-9; fair business. Tony Farrell underlined.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): James T. Powers in The New Boy 2; good business. Special Delivery, ushers' benefit, 6; full house. Rice and Barton 20; Charles Dickson 22; William Barry 26.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): R. P. C. Glee, Mandolin and Guitar concert 9; Tony Farrell in Garry Owen 11.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Dark week ending 2. City Band Minstrels 8, 9. Charles L. Davis in Alvin Joslin 13.

PENN YAN.—SHEPPARD OPERA HOUSE: Dark week of 4-9.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): The New Boy pleased a good-sized audience 1. Two Johns 4; White Squadron 5 drew fairly; performance fair. Maud Hillman co. 11-16.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Two Johns co. to good business Jan. 31. The Ivy Leaf, matinee and evening, 2; good scenery. Robert Hilliard in The Nominee to fair business; which no doubt would have been good but for the weather, which was below zero.

HUDSON.—OPERA HOUSE: William Barry in The Rising Generation 1; large audience; performance very satisfactory. Mora in repertoire 4-7; business good.

BATH.—OPERA HOUSE: Dark 4-9.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Tony Farrell in Garry Owen Jan. 31. Sutro Sunetaro 1; Charles T. Ellis in Casper the Yodler 3; fair house, on account of bad weather. Coon Hollow 20.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Two Johns 2; good house. Cornell Mandolin and Glee Club 23; Trinity Church Choir, of Elmira, will present The Gondoliers 25.

YONKERS.—MUSIC HALL (William J. Bright, manager): Peter F. Dailey in A Country Sport to a well-filled house 4.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): Dark.——TOWN HALL (J. M. Putnam and Co., managers): S. R. Stoddard lectured on "The Adirondacks" with stereopticon

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views Jan. 31 to a large audience. A return engagement of Joe Ott in The Star Gazer to a very large and fashionable audience 1.

OWEGO.—WILSON OPERA HOUSE (John R. Sweet, manager): Eldred's Vaudeville co. 4; poor house; unsatisfactory performance. A Barrel of Money 12.

ROCHESTER.—LYCEUM THEATRE (A. E. Wollt, manager): Felix Morris, supported by a good co., appeared in repertoire 4-6 before well-pleased audiences. On 7-9 Peter F. Dailey and his meritorious co. presented A Country Sport to good business. The Brownies 11-13; Kate Claxton 15, 16.——COOK OPERA HOUSE (H. F. Foster, manager): Tony Farrell in Garry Owen attracted fair-sized houses 4-6, while The White Squadron was received with evidence of pleasure by large audiences 7-9. Special Delivery 11-13; Coon Hollow 14-16.——ACADEMY OF MUSIC (Louis C. Cook, manager): W. H. Powers, Jr., in The Ivy Leaf was greeted warmly by many admirers 4-9. Davis' U. T. C. 11-16.——MUSEE THEATRE (W. C. Moore, manager): Business fairly good, with straight variety 4-9. Continuation of same 11-16.——ITEM: The Kentuck co., which stranded in this city last week, received pecuniary assistance 6, and left for Corning 7.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Our Uncle Dudley pleased a large house 1. Marie Cahill and Frank Currier deserve especial mention. Williams College Glee Club 13; Dan Daly 15; K. of P. Kirmess, local; 16-23.——WOOD'S OPERA HOUSE (Dr. F. R. Hudson, manager): Marie Wainwright in Daughters of Eve underlined.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): Blue Jeans to good business 6. Eva Tanguay co. week commencing 11.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will. E. Gaut, manager): Bobby Gaylor in Sport McAllister Jan. 31; fair business. Bertram and Willard, assisted by home talent, presented The Brownies 1, 2, with matinee, to big business. Tony Farrell 9; Howard Stock co. 11-16; Land of the Midnight Sun 18.——ITEMS: Kasson Opera House has been leased to A. L. Covell for a term of years. The new manager takes possession Aug. 1, when Rowland and Gaut's lease expires. Mr. Covell's intentions are to have the house thoroughly renovated, newly furnished and painted. He also intends to add new scenery and a new drop curtain. The new manager is now ready to book first-class attractions. He will open about April 10, playing not more than two attractions a week.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Our Uncle Dudley drew a good house 2, and gave a satisfactory performance. Chauncey Olcott in The Irish Artist 4; S. R. O. Every seat in the house was sold before 7:30 P. M. The performance was first-class throughout, and Mr. Olcott received a curtain call at the end of every act. Effie Germon as the Widow Blake, made a decided hit. Carl Haswin in The Silver King had a fair house 5. The piece was finely staged, but his support was not up to the average. Coon Hollow 8; In Old Kentucky 13; Hoss and Hoss 14.——ITEMS: Lew Wallace lectured here 7; subject, "Turkey and the Turks."—During his sojourn in this city your correspondent passed a very enjoyable time with Carl A. Haswin.—George C. Moore, formerly city editor of the *Daily Union* of this city, is now doing press work for the Maude Hillman co.—Manager Benedict, of the Van Curler, is one of the directors of the newly organized baseball club that will represent this city in the Eastern League next season. Mr. Benedict is a great admirer of the national game.

COHOES.—CITY THEATRE (Powers and Williams, managers): Uncle Dudley Jan. 31; co. fine. Marie Cahill's specialties were a feature. Blue Jeans 5 was as clever as ever. Coon Hollow 9; benefit for Amulet K. of L. Sousa's Band gives a concert March 19 under the auspices of the Seventh Separate Co., N. G. S. N. Y.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): C. W. Vreeland's Minstrels gave a poor performance to a small house 2. The Tornado 6; fair audience. Charley's Aunt 13.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Our Uncle Dudley booked here for 5 closed at Albany Jan. 30.——ITEMS: A Kirmess, under the auspices of St. John's Episcopal Church, will occupy the Grand 12-18.—Manager Ball has been elected secretary of the New York Base Ball League.—My regards and best wishes to Jack Sanford, of the Frothingham, Scranton, Pa

NIAGARA FALLS.—OPERA HOUSE: Charles T. Ellis 7; A World of Specialties 20, under the auspices of Rescue Hook and Ladder co.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Peck's Bad Boy Jan. 24; audience well pleased. Davis' U. T. C. 9.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Dark 4-9.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathburn, manager): Private Secretary 15.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Rice's Grand Opera House stock co. had rather light houses latter half of week ending 3, with sacred concert. The co. carry an exceptionally fine band and orchestra. The Two Johns drew a moderate house 5, coldest night of the season. Rising Generation 11.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Pauline Parker in Wild Rose 1; fair house.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Rush City gave a delightful performance to good business 1. The Rainmakers drew a large audience and the performance was well received 4. Press Club Minstrels 8; Waite Comedy co. 11-16.

FISHKILL-ON-HUDSON.—PRATTIE'S ACADEMY OF MUSIC (Clark and Prattie, managers): Dan McCarthy in Pride of Mayo Jan. 29; fair business. Kennedy's Players 4-9 opened to big business; Tuesday and Wednesday to fair business; weather unfavorable. A Wife's Peril 14; Atkinson's Puck's Bad Boy 16.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Richard Golden in Old Jed Prouty to good business 4. Tony Farrell in Garry Owen pleased a large audience 6.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business manager): Chauncey Olcott Jan. 31 in The Irish Artist; large business. Bobby Gaylor in Sport McAllister 1; S. R. O. Richard Golden in Old Jed Prouty 5; good business. Robert Hilliard in The Nominee 6, 7; fair houses. Otis Skinner 11; Coon Hollow 13; Marie Jansen 16; Davis' U. T. C. 21.——ITEM: Richard Golden and co. were entertained after their performance here by the local Elks.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): Marie Heath in A Turkish Bath 1; Mistaken Senator 2; good performances; fair houses. Tisso's Living Pictures 27; J. K. Emmet March 7.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager) She (spectacular) 6; Ellen Beach Yaw 8.

GOLDSBORO.—MESSINGER OPERA HOUSE (B. W. Griffin, manager): House dark 4-9.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): David Garrick and French Marriage were charmingly presented Jan. 30 by Robert Downing and Eugenie Blair to a large and much-appreciative audience.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Emily Bancker in Our Flats Jan. 28; fair business Hutchinson Family of musicians to poor business 30, 31. Rooney Comedy co. 4; The New Boy 6.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Passing Show to a fair house Jan. 30. Notwithstanding the fact that the cast was composed of capable artists, no worse performance was ever given, the fault seeming to lie with the stage management. Oliver Twist 1; light business. The cast was of unusual excellence and gave an artistic performance. Friends to good business 4. The play has lost none of its charms.——PARK THEATRE (Harry E. Feicht, manager): The Colonel and I 31-2; poor business.——MEMORIAL HALL (Soldiers' Home): Friends 5; crowded house. The frequent applause attested the audience's approval of play and co.——ITEM: Manager Harry E. Feicht was presented with a gold watch charm in the shape of an elephant, having "Nit" engraved thereon, and being a remembrance of "The Charity Circus," of which he was the originator.

COLUMBUS.—HIGH STREET THEATRE (Aibert G. Ovens, manager): American Travesty co. Jan. 28-30; good business. The Passing Show 2; light business. Lost in New York 4-6; Friends 7-9.——GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): My Aunt Bridget 28-30; Spider and Fly 31; both to good business. E. H. Sothern 2; splendid business; excellent co. Charley's Aunt to good houses 4-9; Bob Fitzsimmons 11-13.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Charles A. Loder in On the Go Jan. 30; small house; co. fair. Barney Ferguson in Duffy's Blunders 1; good performance; small audience. Charley's Aunt 11; Young Mrs. Winthrop 14; Bartholomew's Paradox 18-20; Lewis Morrison 22.

LIMA.—FAUROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Alba Heywood in Edgewood Folks pleased a good-sized audience Jan. 25. Byrne Brothers in 8 Bells presented a most creditable performance to a crowded house 29. Charley's Aunt, first time in this city, 2; S. R. O. at advanced prices. Excellent advance sale for The Passing Show 5. Friends 11; Lost Paradise 15; Rice's 1492 18.——ITEM: Business at the Faurot continues to be excellent. Though successful in the past, the business of the present season is greater and more profitable than ever before.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): Jule Walters in Side Tracked pleased a fair-sized audience Jan. 31. Leavitt's The Spider and Fly to excellent business 2. The Spooner Comedy co. opened 4 for a week to S. R. O. Young Mrs. Winthrop 11.——ITEM: Manager Baetz, accompanied by his son, Eugene, returned from Toledo 4, where the latter has been seriously ill, but is now rapidly regaining his health.——ELKS: The Sandusky Lodge B. P. O. Elks No. 285 have just closed a deal by which they have leased the entire third floor of the new Cable Block (within a block of the Opera House) for a term of five years, and after it is completed they will have as fine a suite of club rooms and dancing hall as there is in the State.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): The Spider and Fly to fair houses 4-6. Thomas Q. Seabrooke in The Grand Vizier to a good house 7. Hallen and Hart 8, 9 to good business.—— ITEMS: Anna Belmont, of the Drew co., was in town Sunday with her sister.—W. M. Wilkison, Salvini's hustling manager, drops in on me very often. This is Mr. Wilkison's home.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Spooner Comedy co. in repertoire Jan. 28-2. On account of bad weather and small houses closed 30. The dancing of Cecil Spooner was fine. Stetson's U. T. C. 9; Fabio Romani 11; Young Mrs. Winthrop 22; County Fair (Neil Burgess) 25; Charley's Aunt 28; O. P. Sisson and local Elks and ladies play a double bill for benefit of the Elks 8.——MYERS OPERA HOUSE (J. B. Negrotto, manager): Dark. Jane Coombs, due 5, failed to arrive.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): An entertainment 1, given by the pupils of the public schools, netted quite a large sum for the benefit of the poor. The Gordon Wells co. opened a week's engagement here 4 to a large house.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Neil McNeill, lessee; Mrs. Clara McNeill, manager): Gustave Frohman's comedy farce of Jane, with Frank Norcross as leading man and Minerva Dorr in the title role, to a good house. Performance splendid. Pauline Hall 14.——ITEM: The manager of the Chestnut Street Opera House has made an iron-clad rule to give only one performance a week and never exceeding two, and the latter must be several days apart. This action will insure good houses as a general thing.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): George Dixon's co. 2; good business.

TROY.—OPERA HOUSE (G. A. Brannan, manager): George Dixon Jan. 31; good performance to a full house.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Streets of New York 2; crowded house. George Dixon Specialty 5.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): McNulty's Visit 4; poor house. The White Squadron 16, changed from 14; Rip Van Winkle 21.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Charles Loder in Oh, What a Night! gave a poor performance to a light house 2. Murray and Mack in Finnigan's Ball drew fairly well on a very cold night 5. Equine Paradox 8.——ELKS: Youngstown Elks initiated thirty-nine Elks into the new lodge at Warren, O.

MARYSVILLE.—CITY OPERA HOUSE (J. F. Pearse, manager): Jule Walters in Side Tracked 4; large and well-pleased audience.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): Stowe's U. T. C. co. 4; large and appreciative audience; general satisfaction.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Duffy's Blunders 2; fair house. General Coxey 5; good house. Stetson's U. T. C. 7; Young Mrs. Winthrop 9.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): McNulty's Visit 5; good business.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Jane Jan. 31; slim house.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Uncle Hiram Jan. 30; poor house. Jane 16; Charley's Aunt 22.

MASSILLON.—BUCHER'S OPERA HOUSE (George T. Crawford, manager): Finnigan's Ball 4; large audience.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Powell, magician, Jan 31; performance good; small house.——MODEL OPERA HOUSE (George P. Hardy, manager): House dark.——GRAND: Stowe's U. T. C. 8.

GALION.—CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Stetson's U. T. C. co. 5; Young Mrs. Winthrop 15.——CITY OPERA HOUSE (S. E. Riblet, manager): Uncle Hiram 1; large audience.

KENT.—OPERA HOUSE (W. I. Caris, manager): Post Band of thirty-five pieces gave their first grand concert Jan. 30 to a very large and enthusiastic audience. Encores were numerous. Schumann Male Quartette pleased a light house 4. Finnigan's Ball 6.——ITEM: Our handsome Opera House, built at a cost of $23,000, has been ordered sold by the Cleveland Loan and Trust Co. It was appraised at $9,000, and will be sold at sheriff's sale on 16.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager). Dollie and Milton Nobles in Love and Law 1; business fair. Friends 6; Primrose and West's Minstrels 8.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Stetson's U. T. C. 2; business good. Side Tracked 4; business fair. Bob Fitzsimmons' Specialty co. 9.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): House dark 4-9.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): The Dazzler Jan. 31; full house. Concert 1, local talent, benefit Nebraska sufferers, turned people away. Charles A. Loder in Oh, What a Night! 4; good business.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark week ending 2.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): Friends Jan. 31; good-sized and well-pleased audience.

NEWARK.—MUSIC HALL (E. Wallace, manager): Corse Payton Comedy co. closed a week of splendid business 2. McNulty's Visit 6; Rentz-Santley Burlesque 7; Side Tracked 8.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Bartholomew's Equine Paradox Jan. 31-2; fair houses. Prof. Bartholomew gave a matinee 2, when poor children were admitted free. The house was crowded. Trolley System 5; fair house. Charles A. Loder 7. The Black Crook 13.

DENISON.—WILKINSON OPERA HOUSE: Dark Jan. 28-2. Siege of the Alamo 4, 5; Aunt Sally 9.——ITEMS: Herr Cambold, assisted by local talent, appeared in the Vorwort's Hall 29 to a fair audience.—Ovide Musin co. is soon to appear under the auspices of the Philharmonic Society, and the musical treat of the season is promised.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Uncle Hiram co. Jan. 31; George Dixon's Specialty co. 1; both to fair houses. The Trolley System 7.——ITEMS: Mrs. Nellie Holliday, wife of Cassius B. Holliday, for several seasons ahead of the Carrie Louis' co. and the Mr. and Mrs. Robert Wayne co., died suddenly 30. She was a non-professional, aged twenty-two years.—George E. Pence, for several seasons assistant manager of Bennett's Opera House and Market Square, was recently married to Miss Emma Dresebel.—Stage Manager Albert Wilkins, of the Market Square Theatre, and his assistants, Frank Powers, Will. Neal, James Connell, and M. Stuart, are receiving much praise for their courtesy and stage settings.—Manager Williams has secured strong attractions for the remainder of the season. Every traveling manager has only praise for their pleasant business relations with Manager Harry Williams.—Harry McDargh, after eleven years on the road and now in local business, formerly worked for the late Manager John Norton, and was pained to hear of his tragic death.—G. M. Faith is here arranging for the Almanac co. 12.—L. D. Wier and wife closed with the Uncle Hiram co., and Miss Ina Williams and Charles F. Del Vechio joined here.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Canary and Lederer's Passing Show 4; S. R. O.; well-pleased audience.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Stowe's U. T. C. 1; crowded house.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): George Dixon 7; Corinne 20.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Veon, managers): Fabio Romani Jan. 29; fair business and fair performance. James J. Corbett 15 will turn people away at advanced prices. Belles of Blackville, by young society ladies of this city, with burnt-cork embellishment, 16.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager). Lillian Herndon in The President to a deservedly poor house 3.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): Stetson's U. T. C. Jan. 31; good business. A Crazy Lot 16; Davis' U. T. C. 19.——ITEM: Forty young men of the city gave an amateur minstrel performance 4 for the benefit of the Public Library.

CANTON.—THE GRAND (L. B. Cool, manager): Finnigan's Ball, put on by Murray and Mack, pleased large audiences 1, 2.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Side Tracked drew a top-heavy house 1.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): The Old Homestead Quartette to a crowded house Jan. 31, and gave a fine concert. Charles A. Loder in On the Go 5; fair business. Frohman's Lost Paradise changed date from 8 to later in the season. In Old Kentucky 14; Powell the magician, 27.——ITEM: Lizzie McCoy, of McCoy Sisters, while doing her acrobatic specialty, slipped on the stage and fell on her head, sustaining a severe scalp wound. She was able to leave with the co. next morning.

SHELBY.—BROADWAY OPERA HOUSE (Becker and Gillelen, managers): Schuman's Concert co. Jan. 29; packed house; well-pleased audiences. Two Johns 26; James B. Mackie in Grimes' Cellar Door March 14; Charles Frohman's Charley's Aunt 20.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): Comedy Cyclone co. in My Aunt Sally 1; good business.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., lessees and managers): The White Squadron 2; fairly good house and good performance. Otis Skinner 4; fair business and pleased audience. The Lost Paradise 6, Elks' benefit; very large attendance. William Morris in the leading role gained many admirers, and the co. as a whole was excellent.——ITEM: Markley and Co. are now the sole lessees of the Opera House, having leased it for a period of three years and five months.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): Black Crook gave a very tame performance to a good house 1 at advanced prices.——ADAIR'S OPERA HOUSE (Alexander Adair, manager): House derk 5-9.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): Black Crook 4; fair-sized audience; performance fair. Schuman Quartette 7; Finnigan's Ball 11.

EASTON.—ABLE OPERA HOUSE (Dr. William K. Detwiller, manager): Hot Tamales Jan. 28; fair house; excellent performance. Tableaux D'Art; poor house; good performance. Darkest Russia 8; College Glee Club 14; The Hustler 19; Charles A. Loder 22; Hickory Farm, local, 23; Waite's Comedy co. 25-2.

FREELAND.—OPERA HOUSE (John J. Welch, manager): The Kittie Rhoades co. closed a week's engagement 2, and broke the record for big attendance.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Dazzler 2; good-sized audience. The Mumford Comedy co. opened 5 for three nights in Underground to a large audience. Charles A. Loder 9; In Old Kentucky 15; Alabama 27.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): J. E. Toole in Killarney and the Rhine 4; good performance to a well-pleased audience. James R. Adams in A Crazy Lot 13.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Howard Wall's Ideals in repertoire 4-9; fair business.——ITEM: Manager Harrison of the Grand left for Oakland, Cal., to be absent for three weeks.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Darkest Russia with an excellent co. and its beautiful scenery delighted a large audience Jan. 31. Gettysburg Glee, Banjo and Mandolin Club 1 gave a good entertainment to a fair-sized house. Side Tracked was presented 4; The Burglar 6; Fanny Rice 14.

MILTON.—GRAND OPERA HOUSE (Griffith and Co managers): House dark 4-9. Sticker and Rhodes Minstrels, local talent, 16.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): The Black Crook 4; S. R. O. Receipts, $549.55.

ERIE.—MAENNERCHOR HALL (Wagner and Reis, managers): This house is nearing completion, and will soon be opened.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Side Tracked 5; business good.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Franklin Cornet Band Concert Jan. 28; Special Delivery 1; both to fair houses. The Two Johns 11; Frank G. Carpenter 13; Living Whist, local, 18-20; Punch Robertson 25-2.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Dark 4-9.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): Black Crook Jan. 30; full house at high prices; excellent performance. Bellefonte Amateur Operatic Minstrels 5 to a fair house. Learock's Faust gave a good performance to a good house at high prices 6. The Dazzler No. 1, 12.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): The Outcast booked for Jan. 31 canceled, having closed season 28. Tim the Tinker 2; small house; audience well pleased. Charles A. Loder 11; A Clean Sweep 18; Lovejoy Opera co. 23; Charley's Aunt 27; Powell 28.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Donnelly and Girard with a splendid supporting co. pleased a large audience Jan. 30. Darkest Russia 2; performance excellent; business good. Minnie Seward, supported by Frederick Seward, opened a week of repertoire 4 to the capacity of the house.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): Waite Comedy co. week ending 2 to large and well-pleased audiences. Learock's Faust 5; fair-sized audience. The Dazzler 13.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Black Crook to S. R. O. 2. The stranded Harold Holmes co., assisted by local talent, gave a benefit performance 4, which was fairly attended.——ALTMEYER'S THEATRE (R. B. Beane, manager): Walter C. Clark's Ben Hur with 150 people in the cast 5-8; packed houses.

MINERSVILLE.—OPERA HOUSE (Rochrig and Kear, managers): Scammon's Side Tracked co. Jan. 31; fair-sized but pleased audience. Miss Telephone 16; Jane 27; One of the Boys 8; The Smuggler, The Train Wreckers, and Underground 21-23.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): One of the Boys booked for Jan. 2 canceled. The Brownies, local, excellent entertainment to fair business Jan. 30, 31. Imogene, local Y. M. D. co. 19.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE: The Black Crook Jan. 28; good house; satisfactory performance. James Young booked for 8 canceled on account of a long jump.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Ellinwood's Players 4; large advance sale.——ITEM: Charles A. Loder's On the Go date changed from March 4 to Feb. 23.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): The Ensign 5; fair-sized and much pleased audience. Co. good.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): The Dazzler 4; S. R. O. Two Johns 8; Larsen Comedy co. 11-16.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Special Delivery, for the benefit of the local letter carriers, drew a packed house Jan. 31. The Trolley System, return date, to big business 1. James Young in The Lady of Lyons to medium business 2. Thomas E. Shea opened week of 4 to good houses.——ITEM: Manager Allen is able to be out after a ten weeks' illness.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): In Darkest Russia pleased a very large house. Side Tracked drew a topheavy house 2. Prof. Samri S. and Mrs. Baldwin are mystifying large houses 4-9. Charles Frohman's co. in Sowing the Wind 11.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): J. E. Toole in Killarney and the Rhine Jan. 31; small audience.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): A. Y. Pearson's co. in The White Squadron 1; big business. Otis Skinner presented His Grace de Grammont to a delighted audience 5.

CORRY.—WEEKS' THEATRE (L. A. White, manager): Special Delivery 2; good business.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Wornan, manager): A Baggage Check with Mark Sullivan in the leading role attracted a fair-sized audience 4.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersley, manager): A Baggage Check gave a good performance to fair business 5.——THE BIJOU (M. J. Doyle, manager): Closed for the season.

BRADFORD.—WAGNER OPERA HOUSE: Duffy's Blunders Jan. 29; poor attraction; fair houses. Special Delivery 4, 5; fair houses. Two Johns 7; 1492 12.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): Daisy Beverly Little Pansy co. gave satisfaction to small business 6. Manager Kleckner has engaged this co. for a return date. White Crook 8.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): E. F. Davis' U. T. C. co. Jan. 31; light business.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): John E. Brennan in Tim the Tinker 3; pleasing performance, and deserved better patronage. Doctor of Alcantara, local, 4; fair house; performance quite an improvement on former appearance. Wolford, Sheridan and Holmes co. in repertoire, Underground, The Train Wreckers, and The Smugglers 7-10 at cheap prices.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Thomas E. Shea finished week ending 2 to the largest houses of the season. James Young in Lady of Lyons 5; deservedly poor house. The Dazzler 6; Arthur Deming's Stranger 8; C. A. Loder 11, return date; Two Johns 13; Iroquois Club 25, local; Agnes Herndon 26.——ITEM: Actor's Holiday booked for 9 canceled.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Pauline Hall in Dorcas pleased a small audience 5.——MUSIC HALL (W. C. Mack, manager): Manco's City Club 31-2; fair business. The White Crook opened a two nights' engagement with matinee 5 to good business.——ITEMS: Owing to the death of Manager Shelby the house was dark 4. Walter C. Mack has assumed control as acting manager, and says that all contracts will be filled. Mrs. Shelby is expected to arrive to-day, and will assume the permanent management of the house. She will resign her position with the Robin Hood Opera co.

SCRANTON.—THE FROTHINGHAM (J. S. Sanford, manager): Mr. and Mrs. Baldwin Jan. 30-2; packed houses. The Kirmess by local talent for the benefit of the City Hospital week 4-9. All boxes and loges sold in advance. Each box at $1 per night, and loges $25. The net benefit will reach nearly $5,000.——DAVIS' THEATRE (George E. Davis, manager): Royal Vaudevilles 4-6; fair business.——ACADEMY OF MUSIC (M. H. Burgunder, manager): James T. Powers in The New Boy Jan. 31; fair business. Pauline Hall Opera co. in Dorcas to good business.

READING.—GRAND OPERA HOUSE (George W. Miller, manager): Howard Wall's Ideals gave The Census Taker, A True Blue Yankee Girl Jan. 31-2, with matinee to crowded houses.——ACADEMY OF MUSIC (John D. Mishler, manager): The New Boy, one of the best comedies of the season, to a large house 30. A Baggage Check 2; Pauline Hall with a good co., gave a very pleasing performance of Dorcas to a large house 4.——BIJOU THEATRE (George W. Middleton, manager): Kush's White Crook co. gave a good performance to large houses 31-2. True Irish Hearts 4-6.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Thatcher's Minstrels 2; large house. Darkest Russia 5; good house. Griffith's Faust 9; Fanny Rice in Nancy 12.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Eugene Moore in The Burglar Jan 31; fair business. Si Perkins 2; small but enthusiastic audience. Lost Paradise 5; good performance to a small audience.

POTTSVILLE.—ACADEMY OF MUSIC (William Mortimer, manager): Blaney's Baggage Check to $400 7. The Schuylkill Pen and Pencil Club are rehearsing a benefit concert.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk manager): A Barrel of Money gave a good performance to medium business Jan. 31. Rice's Stock co. 11-16.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven manager): The Westerly Music Society (local), pleased a good-sized audience 5.——ITEMS: J. P. Smith was here 6 ahead of A Trip to Chinatown.—Will C. Vaeger, leader, has closed with Bartholomew's Equine Paradox.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William Chase, manager): Katherine Rober in The Buckeye 4-9 to average business. R. M. and E. H. Carroll in The Italian Padrone 11-16.——AUDITORIUM (J. W. Mieklejohn and co., managers): Josef Hollman and other good talent 4 to fair business. Minstrels by Falstaff Minstrel Club of Providence 7. Old Folks' Concert by St. Paul's Guild 8; War Concert by Tower Light Infantry 13; Ideal Concert co. 19.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Locals in a minstrel bill 7, 8 to large houses. The Kendals 12; Kellar 13; Walter Sandford's Power of Gold 15. It looks as though Pinafore to be produced by locals 19, 20, 21 would be very successful. Irving P. Irons, Henry H. Smith and your correspondent are managing the undertaking.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, man-

ager): Gladys Wallis in Only a Girl's Way Jan. 30 to a fair audience. Colonel Robert Ingersoll 4; lecture on "Shakespeare" to a select and delighted audience.

GREENVILLE.—THEATRE (I. C. Fitzgerald, manager): Gladys Wallis 1, aided by Joe Cawthorn, delighted a fair-sized audience. This is one of the best cos. seen here this season. Griswold's U. T. C. 2; fair business. She 6.

CAMDEN.—OPERA HOUSE (Boykin and Malone, managers): Ellen Beach Yaw booked for 2 failed to appear.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin and Co., managers): Robert Downing in The Gladiator to good business Jan. 29. Ellen Beach Yaw to fair business 1. Stuart Robson in The Henrietta 7.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles, manager): Two Old Cronies 1; very good house.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Rusco and Swift's U. T. C. co. Jan. 28; poor business. Lewis Morrison's Faust 1; crowded house; general satisfaction. Green Goods Man 15.

TENNESSEE.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): Henry C. Miner's co. in Shore Acres to good business week ending 2. Hagenbeck's Trained Animals and Zoological Circus opened a week's engagement on 4, giving two performances daily. The advance sale promises very large business. James O'Neill underlined.==GRAND OPERA HOUSE (R. S. Douglas, manager): The Liliputians, with their corps of ballet, opened 31-2 in their German production of Pension Meuselbach to fair business, nothing, however, to what the clever little folks deserved. Marie Jansen to good business in Delmonico's at Six and Miss Dynamite 4-6. Mrs. Langtry underlined. Hugh H. Hubn, who was press agent and had charge of the box-office at the New Lyceum, has resigned to re-enter his chosen profession, journalism. Will J. Brinkley, assistant treasurer of the house, will now assume charge of the box-office. Mr. Hubn's many friends, whom he has made by his courteous treatment both to press and public alike, wish him a bright and prosperous future.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Marie Wainwright in Daughters of Eve attracted a large and well-pleased audience Jan 31. Spark's Bunch of Keys co. to medium business 1; performance fair. Wills' Two Old Cronies 5, and matinee, to good business; audience well pleased. Sol Smith Russell 7.

NASHVILLE.—GRAND OPERA HOUSE, (Curry and Boyle, managers): Richard Mansfield Jan. 31, presenting his new play, Napoleon to a packed house. Clay Clement 4-6 in The New Dominion to small houses. Hagenbeck's Trained Animals 11-16.==THE VENDOME (W. A. Sheetz, manager): Marie Jansen 6; Mrs. Langtry 7; Sol Smith Russell 8, 9; The Country Circus 12, 13.==THE BIJOU (John Kehlner, lessee and manager): Joshua Simpkins 30-2; fair houses.

COLUMBIA.—GRAND OPERA HOUSE (Charles B. Eddy, manager): Two Old Cronies 12; Gorton's Minstrels 18.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Marie Wainwright in Daughters of Eve 1; large and fashionable audience. Hoyt's A Bunch of Keys 2, matinee and evening, to a very small audience. Gladys Wallis gave a splendid performance in A Girl's Way to a fair house 4. The audience was delighted, and a packed house would greet her return. Joe Cawthorn was excellent and made a pronounced hit. Sol Smith Russell 11.==ITEM: John W. Dunne adds to the number of his friends here on every visit.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Shore Acres Jan. 30; small house. Clay Clement 2, being on Saturday night, played to a small audience. Limited Mail and Lewis Morrison's Faust underlined.

TEXAS.

DALLAS.—OPERA HOUSE (George Anzey, manager): Carnival of Mirth including The Living Whist Shakesperean Tableaux was presented by local talent Jan. 31-2 to very large and appreciative audiences. The funds go toward establishing a permanent public library in this city. Annie Gibson and Helen Clarke made a hit in the Living Whist. Grau Opera co. in repertoire week beginning 11.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Richard and Pringle's Minstrels drew a large and top-heavy house Jan. 28. Jane 29, 30; fair business. Ovide Musin under the direction of the Houston Quartette Club 1; fine house.==ITEM: Our Opera House had its second fire excitement this season at the matinee performance by Robert Mantell's co. last week. A fly overhead caught fire, and was cut loose falling upon the stage in sight of the audience, which thoroughly frightened many of the women present, quite a number of whom rushed frantically from the house. The curtain was rung down promptly while the members of the co. stood in front of it, and Mr. Mantell assured the audience that there was no danger. The stage hands successfully extinguished the burning fly.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Baldwin-Mellville co. Jan. 29-2 in repertoire at popular prices, drew fairly well. Performance well received. Jane 11; Ovide Musin 12; Georgia Minstrels 18; Shore Acres 19; Aunt Sally 22.==Y. M. C. A.: The Swedish Quartette 29; packed house; excellent performance.

M'KINNEY.—OPERA HOUSE (James A. Barnett, manager): Dark week ending 2.

YOAKUM.—OPERA HOUSE (Levy and Sterne, managers): House dark week ending 2.

PARIS.—PETERSON'S THEATRE (R. Peterson, manager): Bob and Eva McGinley Jan. 31; poor house.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Pauline Hall to a good house Jan. 15; excellent performance. Fast Mail 16; In Old Kentucky 21; large and well pleased audience. Madam Rhea, matinee and night, 24; good house; general satisfaction. Aunt Sallie booked for 6; Musin Concert 11; Grau Opera co. 22.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Blind Tom played a return engagement 1 and matinee 2 to fair houses.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): House dark Jan. 25-2. Jim Bowie 8; My Aunt Sallie 6.

EL PASO.—MYARS' OPERA HOUSE (McKie and Shelton, managers): Tavary Grand Opera co. in Il Trovatore 29; capacity of the house. Matinee 29, Martha, poorly attended. Kempton Comedy co. in repertoire 4-9.

MARSHALL.—OPERA HOUSE (Johnson Brothers, magers): Governor Bob Taylor in his lecture "Visions and Dreams" to a large house during a rain and snow storm 1. Governor Taylor will return 9 and give his "Fiddle and Bow" lecture. Aunt Sally 13.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Ovid Musin Jan. 31; full house.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Fast Mail 1; small but enthusiastic audience. The Baldwin-Melville comedy co. 4-9. Ovide Musin Concert co. 12.

MARLIN.—KING'S OPERA HOUSE (L. E. and W. W. Allen, managers): A Woman's Heart by local talent Jan. 30 repeated by request 31.

BRENHAM.—OPERA HOUSE: Fast Mail Jan. 31; very fair house. Frohman's co. in Jane 3; fair house.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Beasey Children Jan. 19; fair business. Bob and Eva McGinley 28, 29; poor business; audience pleased.

WAXAHACHIE.—OPERA HOUSE (W. H. Deavenport, manager): Lincoln I. Carter's Fast Mail Jan. 22; S. R. O. Blind Tom 2; small house. Governor Bob Taylor 11.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager): Belle Gilbert as Jane pleased an average house 1. Ovide Musin 6; Robert Hilliard 19; Frank Jones 27; Aunt Sally March 5; Grau Opera co. 6.==ITEM: The Grand has changed management, John B. Mike having bought out all other interests.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Benton, manager): Ward and James Jan. 28-31, presenting Othello, King Henry IV., Francesca da Rimini and Julius Cæsar. Othello drew lightly; King Henry a packed house; Francesca a full house and Julius Cæsar a good house. Sadie Martinot in The Passport 1, 2; fair business. Miss Martinot is delightful as the Widow. Max Figman was warmly received by old friends. Katie Putnam underlined.==GRAND OPERA HOUSE (J. B. Rogers, manager): Captain Swift with T. D. Frawley in the title role has done good business, the latter half of the week drawing packed houses. Madge Carr Cook as the mother and Howard Kyle as Gardner were very good. C. W. King as the old servant made a strong character. An Unequal Match underlined.==ITEMS: Frederick Warde delivered his lecture for the benefit of St. Ann's Orphanage and netted a handsome sum. There is some trouble brewing between the managers of the Grand, and Giffen and O'Neill who furnish the stock co. Should there be a rupture the present co. will no doubt be retained, as they have made many friends here. Mr. Dade arrived this week from Denver to join the co. in place of Mr. Nannary.

VERMONT.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): William Barry in The Rising Generation to a big house Jan. 29. Charles L. Davis in Alvin Joslin to a good house 4. Joe Ott in The Star Gazer 9.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Prince Pro Tem. Jan. 16; good house; fine performance. Charley's Aunt 31; fair house; fair performance. Joe Ott in The Star Gazer 8.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Charles Davis in Alvin Joslin 2; fair business. Joe Ott in The Star Gazer 6; good business. Hoss and Hoss 9.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): On Jan. 31, W. H. Crane presented The Senator to a very large audience. All the boxes were occupied by fashionable box parties—one of them from Lynchburg—and most of the women and men in the audience were in evening dress, so that the house presented more the appearance of a metropolitan "opera night" than a theatre in a provincial town. Marie Wainwright, 5, also had a large audience attending her performance of Daughters of Eve. The marked success of these first-class cos. demonstrates, I think, that the local public is not inappreciative, but that really meritorious dramas will be well patronized and liberally remunerated, even though "advanced prices" be charged, as in this case. Wilfred Clarke 13; Robert Mantell 20.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Robert Downing appeared as David Garrick 4. Mr. Downing's support seems to be rather inadequate. Marie Wainwright presented her new play, Daughters of Eve, in which she created a favorable impression, 6. The audience was large. Texas Steer 7, 8; Rouge et Blanc Club of Baltimore, for the benefit of the Uniform Fund of the Richmond Light Infantry Blues, 9. Wilfred Clarke will produce here, for the first time in this country, The Thunderbolt, 11, 12; Bunch of Keys 13, 14; Sol Smith Russell 15, 16.==RICHMOND THEATRE (Thomas G. Leath, manager): Dark week of 4-9. John L. Sullivan 11; Circus Girl 18, 19.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Marie Wainwright in Daughters of Eve 4; large and élite audience. Hi Henry's Minstrels 8; Sol Smith Russell in A Poor Relation 12.

SUFFOLK.—CITY HALL (H. E. Elam, manager): Hi Henry's Minstrels Jan. 31; fair business. Marie Kniblow 5, "for sweet charity's sake." Good business; good performance.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Hi Henry's Minstrels 5; good business; finest minstrel co. of the season. Robert Downing in The Gladiator 7; Burglar 15.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Hi Henry's Minstrels to a very good house 1.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): Frank S. Davidson in Old Farmer Hopkins 2; fair audience. The performance was an excellent one, notwithstanding the fact that three members of the co. had been left in neighboring cities suffering with the grip, and the rest of the co. doubled in the various parts. Hi Henry's Minstrels 9.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Sadie Martinot and Max Figman in The Passport Jan. 22, 23; good business. The New Boy 25, 26 received quite an ovation. Bert Coote is favorably known here, having been connected with the old Cordray stock co. Nellie McHenry in A Night at the Circus 29, 30; good houses. Splendid performances.==CORDRAY'S THEATRE (R. E. French, resident manager): Midwinter Night's Dream, by Seattle Athletic Club, 24-2.==ITEM: The travesty, Midwinter Night's Dream, produced here by the Seattle Athletic Club, has been commended by professional actors and musicians, and it was the most complete social and artistic success of the season. The plot in the main was adapted from the Shakespearean Midsummer Dream. Mr. F. Otto Collings wrote the libretto, and Mr. C. E. Bray, well known in local musical circles and leader of Cordray's orchestra, wrote the music. The S. R. O. houses fully attested the success of the piece. All credit is due the management, and the production has been pronounced the best, in every detail, amateur performance given on the Coast. It will be produced in Tacoma 4.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Rickett's Troubadours Jan. 29; good house.

TACOMA.—THEATRE (Heilig and Lesster, managers): Nellie McHenry in A Night at the Circus Jan. 28; light business; good performance. Calhoun Comic Opera co. 30, 31. Amorita was presented for the first time, also Worth's Living Pictures. Good attendance.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Hon. G. R. Wendling, lecture, 4; good business. In Old Kentucky 5; Hoyt's Texas Steer 9; Hoyt's Bunch of Keys 11; Robert Downing 13; Jane 15, 16; Milton Nobles 19.

WHEELING.—OPERA HOUSE (F. Riester, manager): Anna Eva Fay Jan. 30-1, spiritualism, to very light business. Charley's Aunt 18; Primrose and West's Minstrels 19; Milton Nobles 21, 22.==GRAND OPERA HOUSE (Charles A. Feinler, manager): The Smuggler 31-2; fair business. Rentz-Santley co. 4-6; S. R. O. Bob Fitzsimmons co. 16, 17; True Irish Hearts 18-20.==ITEM: Lina Hennig, last season with Walker Whiteside, gave a Shakespearean recital at Arion Hall Jan. 31 to about 800 people, and surprised even her friends by the excellence of her work.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): House dark week ending 2. Ship of State 7.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): John Fay Palmer presented Pompeii to a fair-sized audience Jan. 29. Earlie Lindon co. in repertoire 4-9. Imperial Minstrels by home talent 11, 12; Captain Jack Crawford 16; Beach and Bowers' Minstrels 18; Jane Combs 19.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Barlow Brothers' Minstrels 2; large audience. The performance was cut considerably to enable the co. to board an early train. The Flints, hypnotists, opened 2 for the week to a large audience.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B Haber, manager): Dark week ending 2.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (W. H. Stoddard, manager): Beach and Bowers' Minstrels to a fair audience Jan. 24. Jane Coombs in Romeo and Juliet 2.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Jane Coombs and co. in Romeo and Juliet Jan. 30; large audience.==ITEM: The Elks party given on the 1 was the finest one here for some time. One hundred and twenty couple took part in the ballroom.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): John Fay Palmer in The Last Days of Pompeii Jan. 30 to a fair house. Mr. Palmer is supported by a poor co.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): Beach and Bowers' Minstrels Jan. 31; good business. Locals 15.==ITEM: Oscar Eitholgeorge, clarinettist, with Beach and Bowers' Minstrels, was left here very ill.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Ida Van Cortland week ending 2 appeared in Forget-Me-Not, The Mighty Dollar, The New Magdalen, The Blacksmith's Daughter, Lucretia Borgia and Stricken Blind. Miss Van Cortland made a host of friends while in the city, and played to good houses at every performance. Jane Coombs as Juliet to a fair-sized but displeased audience. Co. poor.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Dr. P. H. Sharp in Hypnotism opened to a good house 4. Beach and Bowers' Minstrels 13.

STEVENS' POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Jane Coombs presented Romeo and Juliet to a good house Jan. 29; performance unsatisfactory. Ida Van Courtland in Forget-Me-Not to a small house; performance good. Beach and Bowers' Minstrels 12; Mulcahy's Lawn Party 14, 15.

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WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Hopkins' Trans-Oceanics 9; Sadie Martinot in The Passport 11; Comic Opera, local talent, 13, 14; Paul Kauvar 18; Faust 22; Marie Burroughs 27.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Charley's Aunt opened to good business and duplicated its success of last season 4. Charles W. Butler as Lord Babberly gave a splendid performance, and was ably supported by an excellent co. A special word of credit is due Wilfred North for his impersonation of Col. Chesney. Wilson Barrett in repertoire 11-18.==THEATRE ROYAL (Sparrow and Jacobs, managers): City Sports opened to S. R. O. 4, and gave a good performance. The Four Nelson Sisters, acrobats, are really wonderful, and the dancing specialties particularly good. Fast Mail 11-18.==OPERA FRANÇAIS (Edmond Hardy, manager): Les Crochets du Père Martin, a drama of the Old Homestead type, was given, MM. Geraud and Fetis doing excellent work. La Traviata, with Mme. Bonit as Violetta, in which character she made another hit. This opera will be given for her benefit on 12. Les Noces d'Olivette will be produced for the first time this season 8, 9.==ITEMS: Henry Calef, the mind-reader, opens for four nights at the Academy 6. Yesterday afternoon he drove blindfolded through the city, and discovered a key hidden by a committee in the store of S. Baur, florist, on Beaver Hill.—Charles Dickson opens at the Academy 11 in A Jolly Good Fellow.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Knickerbockers was sung by the Robin Hood Opera co. 1, 2 to good houses. Mary Palmer severs her connection with the co. 9. Rice's 1492 opened 4 to a very large and fashionable audience. The marching and dancing were very good. Gertrude Rutledge, Orlande Wallace and Carrie Beko each sang prettily. Will H. Sloan, as the tramp, was very amusing, and Mark Smith as the Queen was excellent. E. H. Sothern 11-13; T. Q. Seabrooke 14-16.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): Bobby Gaylor as Sport McAllister opened 4 to a packed house. He is the same funny Irishman, and received a very warm welcome. Gilbert and Goldin were clever. Hot Tamales 11-16.==ACADEMY OF MUSIC (F. W. Stair, manager): Ada Gray in the New East Lynne 4-9; business light. Trinity College Dramatic Club 15, 16.==ITEM: At the Musee Toddles; the baby elephant, is proving a strong magnet. In the theatre there is a good bill, including The Loretts, Norwood Brothers and Major Dovle

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Dunscombe, manager): General Booth of the Salvation Army lectured Jan. 29 on "Darkest England" to S. R. O. A Gaiety Girl (No. 2) 31; good business. The characters were well cast, and the production compared favorably with that given at Daly's Theatre by the original co. Ethel Sidney was a captivating Rose Brierly, and W. H. Rawlins did good comedy work as the Doctor. The character of Alma Somerset was taken by an understudy, whose acting showed signs of inefficient rehearsal.==ITEMS: There is a large advance sale of seats for Robin Hood 5.—The Gaiety Girl co. took a special train in Toledo, O., 1.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Pirates of Penzance 1, 2, given by Ottawa's talented amateurs in aid of the Children's Hospital, was most successful. The house was filled with a large and fashionable audience, which were well pleased with the performance. Toronto University Glee and Banjo Club 6; Fast Mail 8, 9.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Bubb Comedy co. Jan. 28-2; second week again to S. R. O. nightly. At some of the matinees money had to be taken at the doors in some instances to prevent children from being arrested. The total attendance during the two weeks reached nearly 3,000.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Temple of Fame, by local talent, Jan. 31; receipts, $300. G. H. Suazelle, the English entertainer, 4; fair audience. Ada Gray 11.

VICTORIA.—THEATRE (Robert Jamieson, manager): The Calhoun Opera co. finished the most successful engagement of the season with Said Pasha and Amorita Jan. 23 and matinee. Their "living pictures" drew well, and to this feature is ascribed a large percentage of their success. House dark 24-29. Nellie McHenry in A Night at the Circus 1-2. Rickett's Troubadours 7, 8, and Emily Bancker in Our Flat 19-30.

WINNEPEG.—BIJOU THEATRE (W. H. Seach, manager): Rooney Comedy co. presented Lord Rooney to moderate business 1, 2. The New Boy 8, 9.

VANCOUVER.—OPERA HOUSE (O. G. Evans-Thomas, lessee): The Calhoun Opera co. closed their engagement with The Black Hussar, Amorita, and Said Pasha Jan. 25 and matinee and 26 to full houses. Nelly McHenry in A Night at the Circus to a very large and well-pleased audience 31.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): A Gaiety Girl pleased a well-filled house Jan. 30. Mr. Langley's singing of "Tommy Atkins" was enthusiastically received. G. H. Snazelle in Music, Song and Story 12, 13. The Tornado underlined.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): L. J. Carter's Fast Mail 4; good performance to fair business.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): 1492 1; good performance to a full house. Fields' Merrymakers opened 4 to a packed house. Robin Hood 6; Charles Dickson in Incog 7; Snazelle 13-15.

BELLEVILLE.—QUEENS' OPERA HOUSE (S. P. Powers, manager): Fast Mail (Northern) pleased a fair-sized audience. The Tornado 8. Charley's Aunt 15.

[Received too late for classification.]

SAN FRANCISCO.

SAN FRANCISCO, Feb. 6.

Warde and James opened their engagement at the Baldwin to a fairly good house. It might have been better had they not so suddenly changed their opening piece from Henry IV. to Julius Cæsar. Notwithstanding, they gave a very creditable performance. Mr. Warde, with his robust physique, did not look the part of the lean and hungry Cassius, although he read his lines in an admirable manner. Mr. James was suffering from a very severe cold, but his conception of Brutus was marked with earnestness and careful study. Both stars were accorded a very warm reception. Guy Lindsley as Marcus Antonius showed great improvement since last I saw him. The mounting was an attractive feature. To-night, Henry IV.

After their tour of the State, Warde and James play a return date at the California, producing W. Greer Harrison's new play, Runnymede. A number of local people have been secured for the cast.

Paola was revived last night at the Tivoli before a moderately filled house. The opera was beautifully presented and well sung. Ferris Hartman supplied the comedy element, and freshened it up with his latest assortment of gags and topical songs. In prepartion, Blue Beard, Jr.

Herrmann still continues to big business at the California. Next week, Nellie McHenry in A Night at the Circus.

H. Grattan Donnelly's new play, The American Girl, is certainly a go here. It will be continued another week at the Alcazar, after which The Lights o' London will be the bill.

Maud Granger in Inherited at Morosco's sustained her reputation as a clever emotional actress last night. The house was well filled and the applause frequent, especially during the mad scene. Next week is her last at Morosco's.

The Private Secretary and Joe's Girls were revived by the Grovers at Stockwell's. The house was rather light. On Thursday occurs the first production of Leonard Grover's adapation of The Battle of Cœur D'Alene.

The Orpheum and Wigwam were packed to the doors last night. Variety reigns supreme in this city.

Herrmann the conjuror, is about to publish a book, entitled "Bright Spots in Necromancy."

Catharine Coggswell, formerly with Frederick Warde, has been engaged by Manager J. Howe, of the Alcazar, to play leading business.

H. J. Stewart, a local composer, has arranged all the incidental music for the production of Henry IV., to be produced by Warde and James, at the Baldwin.

H. P. TAYLOR, JR.

OREGON.

PORTLAND.—MARQUAM GRAND (W. P. Adams, manager): Dark week ending 3.==CORDRAY'S NEW THEATRE (John F. Cordray, manager): Charles Riggs' Dramatic co. (return date) in The Ticket-o'-Leave Man and The Clemenceau Case Jan. 27-3 did a profitable business.==ITEMS: W. S. Ford's Dramatic co. returned here 27 from a ten-days' trip through the Valley. The co. met much success in My Uncle's Will and Frou-Frou. During week ending 2 the co. remained here. It will play Eastern Oregon and Idaho during February. The Tittell Sisters—especially Minnie—are achieving a deal of praise from press and public for their work in the co. Wallace Munroe, a member of the co., is making an excellent name for himself. His work is painstaking, good, and deservedly recognized. J. R. Meyer, business manager for the co., is surprising his friends by his successful manner of handling things theatrical for the co. This is Jo's first season as an advance man.—Laura Millard, the prima donna soprano of the recently-organized and short-lived Pyke Opera co. (which closed its season at Cordray's, here, Dec. 28), is at the Good Samaritan Hospital, here, seriously ill with typhoid fever. She was taken ill the day the Pyke Opera co. returned here from its Sound tour about three weeks ago. She was not, therefore, able to appear during the co.'s late engagement at Cordray's. For some time Miss Millard remained at her hotel. As her case became critical, however, she was taken to the hospital. While at present she is very ill, her physicians report she is getting along very well. Chances for her recovery soon, it is said, are favorable. Miss Millard, since her arrival here with the Pyke co., has proved herself a favorite, and many admirers exceedingly regret to learn of her serious illness.—Charles Riggs' Dramatic co. go to California and play the leading stock theatres.—Walter Moss, advance manager of the Calhoun Opera co., arrived 2. Mr. Moss is an old Portlander. He was formerly well known here and up the Valley.

COFFEYVILLE, KANS.—PERKINS' OPERA HOUSE (W. C. Caldwell, manager): The Noss Jollity co. Jan. 30; business light. Hennessy Leroyle's By Wits Outwitted 15.

GIRARD, KANS.—HERTNER'S OPERA HOUSE (H. E. Hertner, manager): Blind Boone Concert co. 9.

WOONSOCKET, R. I.—OPERA HOUSE (G. M. Blandford, manager): Agnes Herndon 2; fair house. Kellar 4; good house. Joseph Haworth in Hamlet 6; good house. Mr. Haworth presents Richelieu 7; Sousa's Band 9; Captain Paul 15, 16; Spielkastenfest 18-23.

MUSCATINE, IA.—COLUMBIA OPERA HOUSE (W. G. Munroe, manager): Von Vonson played to a good house Jan. 28. Co. and scenery very good. Black Crook 9.

HAGERSTOWN, MD.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Robert Downing in The Gladiator 8; Grimes' Cellar Door 2.

NEW DECATUR, ALA.—ECHOL'S OPERA HOUSE (W. W. Wallace, manager): Susan B. Anthony lectured to a small audience Jan 28. Culhane's Minstrels, billed for 29, failed to appear.

LA CROSSE, WIS.—THEATRE (J. Strasilipka, manager): Lewis Morrison's Faust drew a good house Jan. 29. Wang did an unusual business 5. Barlow Brothers' Minstrels underlined.

DANBURY, CONN.—OPERA HOUSE (F. Allan Shear, manager): Tornado pleased a fine house 2. Trip to Chinatown pleased the largest house of the season 4. In Old Kentucky 11.

HENDERSON, KY.—PARK THEATRE (Alexander D. Rodgers, manager): In Old Kentucky pleased a full house Jan. 29. Anita Muldoon gave a concert to a small house. Marie Jansen 8; Passing Show 12. Cork Man and Coon Hollow follow.==GABE'S OPERA HOUSE (Held and Sneider, managers): Pete Baker gave a fair performance of Chris and Lena 28; bad weather. U. T. C. 8; Eloise Willard 11; Humpty Dumpty 15.

AN AMERICAN BOY.

Katie Emmett will star next season in her new comedy melodrama, An American Boy. Her new part is drawn upon the lines that made her so successful as the boy in The Waifs of New York, and in response to many suggestions that Miss Emmett excels in such a role. The new play is said to have striking scenes and novel effects, and it will give scope for specialties. It will be equipped generously, and a strong supporting company will be engaged. The scenes include one of Thanksgiving Day in New York, with an illuminated view of the new Cathedral, introducing the Slum Quartette and many supernumeraries; the elevated railroad at night at 110th Street; the Empire Concert Hall, and the Pennsylvania Railroad elevator. A New York slum band, the ragamuffin quartette, a street car, mounted police, and other local features will be introduced.

THE AMATEURS.

The sixth annual entertainment of the Scatterers of Sunshine Circle, King's Daughters and Sons, was held at the Berkeley Lyceum last Friday evening, when Sydney Grundy's In Honor Bound and Morton's Box and Cox were produced. Between the performances Franklin B. Hart, the Nicholson Brothers, and Alexander T. Stewart entertained, and a reception followed. George Russell Branson, Edwin Callow, Bertha Adele Lang, Mrs. F. Hammatt Norton, and May Sangfelt took part in the plays.

The New York Telegraphers' Association, made up of Western Union operators, with the assistance of women amateurs, played East Lynne at the Turner Hall, in East Fourth Street, last Friday night, for the benefit of their organization. Specialties added to the entertainment

The Brenham, Tex., Athletic Club recently produced a Columbian operetta at a great gathering of the residents of that town for its benefit. It was one of the most creditable amateur performances ever given in that place, which is noted for its theatrical taste. The event was managed by Mrs. Alice Lockett, who is locally admired for her dramatic talent. Tom Rivers appeared as Columbus, Tom Holland as King Ferdinand, Miss Fisher as Queen Isabella, and Mrs. Lockett as Joanne to applause. Tableaux were also given, Emmie Hoffmann appearing as Fame, Miss Byrnes as Music and Cora Harrison as Texas. Nettie Estis and Joe Cohn sang a comic song with local hits that brought down the house.

Among the amateur organizations in this city is one of minstrels, called the Pickaninny Club. It performs for charity, and has in its membership George Austin Morrison, J. K. Van Rensselear, William Lattimer, M. K. P. Fuller, John P. Nicholas, Evert Jansen Wendell, F. O. M. Smith, and Giles A. Taintor.

THE FOREIGN STAGE.

HENRY IRVING'S NEW PLAY.

LONDON, Jan. 25, 1895.

An interesting dramatic event was the production at the Lyceum Theatre last week of J. Comyns Carr's play King Arthur.

The task of treating dramatically that part of the Arthurian legend which relates to the loves of Launcelot and Guinevere is not an easy one. The Tennysonian Arthur is a rather tiresome character and it takes no ordinary amount of patience in which nowadays the average audience is lacking, to take any kind of interest in the story. But Mr. Carr has worked out his ideas with infinite tact and utilized all his knowledge of stage effect which is considerable. The well-known narrative has been faithfully followed and the most done with each scene. The conscientious struggles of the Queen against her passion, the declaration forced from the Knight against his will; the passionate, but not sensual scene which follows; the relenting of Launcelot, the Queen's judgment trembling in the balance, and the last rivet driven in by the innocent entreaty of Elaine—all these, illustrated with excellent verse, give keen and unmitigated pleasure.

THE ACTING OF KING ARTHUR.

Mr. Irving's performance of the title part was highly artistic. He was really fine in those moments when Arthur rallies his force, and his nobility of attitude in the hour of calamity. The impersonation will rank among Irving's best.

Forbes Robertson made an excellent Sir Launcelot, and Ellen Terry's Guinevere is well described as the most exquisite compound of purity, passion, impulse and womanliness which we have ever seen on the stage.

THE TABOO AT THE TRAFALGAR.

Last Saturday a fantastic opera in two acts by Mason Carnes and Ethel Harraden, entitled The Taboo, was produced at the Trafalgar Theatre.

The piece was not a success. The libretto is deadly dull, and the music most commonplace. The story is as follows:

The scene is laid in Bellmaria, an island in the Southern Pacific. The Bellmarians, like the neighboring islanders, have a superstitious fear of the excommunicatory curse of the taboo which gives unlimited power to the High Priest in whom alone the right of tabooing is vested. King Papakaio and his stern Queen have concealed from their son Timarn the fact that he is five-and-twenty and so entitled to claim the throne. There is a terrible statute which makes it a crime to become a mother-in-law to a King or Queen of Bellmaria, and the penalty is death or eternal silence. So Wattatanka wishes to postpone indefinitely the dreaded hour when Timarn will discover his age, claim the crown, and take a wife. As for Papakaio, he so loves his royal pomp and splendor that he cannot bear to think of abdicating even though he will get rid of his wife and retain, as perpetual Prime Minister, the power of tabooing. In the meantime, to keep his throne and rule his wife, he considers it a good plan to make Timarn marry and then frighten Wattatanka into obedience by constantly threatening to abdicate and thus make her the young Queen's mother-in-law. The whole plot, as may be judged from this sketch of the exposition, hinges on the efforts of Timarn to crown himself and those of his parents to prevent him. W. B. S.

THE DRAMA IN PARIS.

PARIS, Jan. 23.

Pour la Couronne, the new drama by the poet, playwright and academician, François Coppée, has been successfully produced at the Odéon.

The applause liberally bestowed on M. Coppée's work is significant, for it shows that a modern Paris audience can still be made to admire the old style of drama of the French romantic school, of which Victor Hugo, in the days of Hernani, was the founder. To that now almost extinct school M. Coppée's drama does, indeed, belong, and it is very likely that any other than a French audience, which, in spite of its proverbial skepticism has a soft corner for "fine sentiments," would vote Pour la Couronne terribly stagey and claptrap. One must make up one's mind, however, not to look for anything like real life in M. Coppée's latest work, and once this is taken for granted, it is quite possible to discover many great qualities in the work. The situations are in many cases very effective, and there are hosts of passages that are brilliantly and takingly written. As the story of Pour la Couronne has already been told in THE MIRROR, it is not necessary to give it again. The piece is capitally acted. Madame Tessandier is most effective as Razilide, and Mlle. Wanda de Boneza, a young but promising actress, most pleasing in the part of Militza, while M. Jacques Fenoux really shows great talent in his reading of Constantine, and M. Magnier is an efficient Michel.

VASANTASENA PERFORMED IN PARIS.

L'Œuvre Dramatic Society gave on Monday and Tuesday last two performances of an ancient Sanskrit play, The Earthenware Chariot, adapted by M. Barrucand, which proved a work of great beauty and meaning. The drama, supposed to be written by a King Sudraka whom Sanskrit scholars maintain to be a legendary personage, is particularly interesting for the reason that it is revolutionary in tendency and quite "modern," being almost Tolstoian and Ibsenian in ideas. It is evidently a work written to propagate Buddhism, and Buddhism of a kind that is quite equal to the highest forms of Christianity.

The hero, Tsharndatta, is a Buddhist whom adversity and oppression have reduced to poverty, but who bears his ills with philosophical calm and Christian-like resignation. To his hut in the woods comes Vasantasena, a bewitching courtesan, who loves the saintly man. She has been beset on the way by young Prince Samsthanaka, who finding that she indignantly rejects his offers, has made up his mind he will be revenged. She leaves a casket of jewels in the care of the Buddhist and departs. When all is still a roughly-clad man steals to the hut and carries off the casket. He is a kind of "enemy of society" who resorts to every kind of unlawfulness to redress the evils of the world. He has stolen the casket that he may set free a slave girl whom he loves.

The second act takes place in a thoroughfare in front of the terrace of Vasantasena's abode. The righteous robber turns up with the casket and gives it to his beloved, who is none other than the courtesan's serving maiden. The courtesan, who has learnt forgiveness from Tsharndatta, pardons the thief. But a public herald is heard proclaiming that one Aryaka is henceforth to be outlawed. The robber, whose name, by the way, is Sarvitaka, is his friend, and leaving his love, says he will go forth, join Aryaka and gather together an army of outlaws which shall defeat and overthrow the tyrant king.

The next act brings us back to Tsharndatta's hut, whither comes Vasantasena bearing the stolen jewels. The courtesan has been converted by Tsharndatta, and she places all her golden ornaments and rich gems in his child's plaything, an "earthenware chariot," thus fulfilling the wish of the child who was crying for a golden chariot. Symbolism is no new thing under the sun.

In the third act the prince entraps the courtesan into his park and being once more rejected by her, strangles her as he thinks to death.

Tsharndatta is tried for the murder, convicted and sentenced to death. The last scene takes place near the spot where criminals are executed. The socialist, Sarvitaka, turns up and reviles the crowd for submitting to the tyrants and for allowing a crime to be perpetrated in the name of justice. A significant detail, showing how wonderfully the spirit of Buddhism is the same as that of the religion whose prophet went among publicans and sinners rather than among the wealthy and the powerful, is the fact that the one true philospher in the crowd is the executioner, a pariah, who alone will not hasten the hour of the condemned man's death, in spite of the commands of Prince Samsthanaka.

The hour of Tsharndatta's death is nigh, when Vasantasena herself, who was not dead, appears upon the scene and loudly denounces the Prince himself as the man who attempted her life. The crowd surrounds him to wreak vengeance on him, but Tsharndatta forgives him and bids him go in peace. At the same moment the outlaw Sarvitaka rushes on, with the news that Aryaka's rebels have won the day, that the King is dead and that liberty and justice triumph.

So ends this strange but most powerful play, which breathes a spirit one would be more likely to look for in Walt Whitman than in an ancient Sanskrit dramatist.

The Earthenware Chariot is well acted, Mlle. Meuris as Vasantasena and M. Ripert as Tsharndatta being beyond reproach. Those who follow the French stage will have noticed that the drama given by "L'Œuvre" is almost identical with Izeyl, a play produced by Mme. Sarah Bernhardt last year. The truth of the matter is that MM. Armand Silvestre and Morand's Izeyl was an adaptation of the Earthenware Chariot, but without the power or the depth of the original work.

THE ODÉON LITERARY MATINÉES.

The Odéon gave yesterday a so-called "literary" matinee, at which the attraction was, besides one of M. Francisque Sarcey's usual good-humored but painfully vulgar lectures, the performance of two forgotten plays of the last century.

The one Atrée et Thyeste is a blood-curdling tragedy by Crébillon, whose aim seems to have been the piling up of as many horrors as possible into five acts, which otherwise are quite classical and after the Racine type in construction. The other, a vaudeville by Legrand, an utterly forgotten author, proved interesting to the students of the stage, who were able to compare "Une famille extravagante" with like works of modern make, and come to the conclusion that the same jokes and the same funny situations were in vogue in the eighteenth century as at the end of the nineteenth.

However, the jaded playgoer will soon have fresh fare—or what purports to be such—set before him.

THE COMÉDIE PARISIENNE WILL REOPEN.

Quite an "evénement parisien," as the phrase goes here, will be the reopening of the Comédie Parisienne, where the late Victor Koning came to grief in his last venture as a theatrical manager last year. The new manager is M. Berton, who intends giving his audience a superior sort of variety entertainment, if we are to judge by the announced programme, which includes "Salome," a ballet by C. H. Meltzer, adapted by Armand Silvestre, with music by Gabriel Pierné, in which Loie Fuller will take the leading part.

L. JERROLD.

NOTES FROM ITALY.

NAPLES, Jan. 25, 1895.

The History of Pierrot has been given here in dumb show, and has been a wonderful success. Pantomime may be said to have had its birth in Italy, and has never entirely died out of the traditions of the Italian stage. Dumb shows have never ceased to exist in Italy, but they are always accompanied by dance. Dumb plays without dancing are rather too tame for our Southern audiences. However, The History of Pierrot has proved a success, and who can tell to what this may lead to eventually?

Of course, you know the story of Pierrot. I need not, therefore, detail it. There were four calls at the end of the first act, three at the end of the second act. As for the calls during and at the end of the last act, they could not be counted, they were so numerous.

Of the mimists, too much praise cannot be said or written. But this need not astonish us, for Italian mimists have always been celebrated, and they are as clever now as ever they were. Laura Mortari as Pierrot is simply perfection. She is an ideal Pierrot—dramatic, tender, passionate, sad, merry, smiling and tearful, in turns. I must add that she has a most expressive face, and her figure is admirably adapted to the part. She was ably assisted by Miss Walter, who acted up to Pierrot with all the impulse of a great actress.

The men mimists were equally perfect in their respective parts. Words, indeed, were not required to explain their pantomime; their action and facial expression were speaking. Those who have seen Pierrot in Paris and in Naples say that the Naples Pierrot is the best. So true is this that a company of Parisians may be expected shortly to take notes of the Naples performances of Pierrot and other pantomime plays now being given.

The Tarpeian Rock, a new historical play, has been given at the Sannazaro Theatre, and at the Margherita-Salon we have had the Coucher d'Yvette. The whole interest of this nonsensical piece is the undressing of Yvette, which suffices to fill the theatre.

PRODUCING OPERA ON TIME.

An old opera has been given in Florence with success. Rip is its name. It was given ten years ago in Genoa, and Mascagni was the conductor of the orchestra on that occasion.

The manager was under contract to give it on a certain day or pay 4,000 francs fine. Only three days before the date fixed did the company and manager receive the libretto and partition. But the parts were learned and the opera rehearsed, and it was given on the appointed evening.

Sonzaquo was present on the occasion. "It is a miracle," he said. "All of you must have sung it before. As for that young man who conducts the orchestra (Mascagni) he is a promise of art." Those who know Sonzaquo say that it was also a miracle to hear him speak, for he is a man from whom it is most difficult to get a word.

Planquette's Rip ought to be heard more often. The trio with the children is a little gem. The third act is as dramatic as a serious opera, and the public weeps at the meeting of Rip with his children.

AN OLD MANUSCRIPT DISCOVERED.

A friend of mine in Vienna, writes to tell me that the manuscript of a one-act opera by Haydn, has been discovered in the archives of the Esterhazy family, at Eisenstadt, in Hungary, and that it is now in rehearsal at a Vienna theatre. Haydn, we must remember, lived in the Eisenstadt Castle for nearly a quarter of a century. His room and spinet are still to be seen there, and there may be many more of his manuscripts in the Esterhazy archives, which have not yet been found. Haydn also wrote several trifles for the marionettes theatre of the Esterhazy children; event hese would be little treasures, if they could be unearthed.

S. P. Q. R.

AUSTRALIAN THEATRICALS.

MELBOURNE, Jan. 1, 1895.

At the Princess' Theatre, Williamson and Musgrove's Royal Comic Opera company are in the fourth week of Mam'zelle Nitouche, and with the Tableaux Vivants have taken the town by storm. The success of the opera is due to Nellie Stewart, who in the title part has all the work upon her shoulders. She sings, dances and acts with surprising spirit and vivacity. George Lauri, Wallace Brownlow, and Howard Vernon materially assist the prima donna in making the opera a success.

MAGGIE MOORE TO VISIT AMERICA.

Maggie Moore and her company are in the last week of Little Jack Sheppard at the Theatre Royal. It has been running for four weeks to good houses. James Moore, her brother and business manager, tells me that Maggie Moore will visit America early next year.

The Cogill Brothers' variety show at the Oxford Theatre are still doing well, which is owing to their keeping their bills "up to date" and giving constant changes every week.

MOROCCO BOUND NOT A GREAT SUCCESS.

At the Bijou Theatre, Phil Stuart's variety company have given way to the Morocco Bound company, who have been resting since they appeared here at the Princess. The English comedian, Wilfred Shine, wished to leave the company and go to Sydney, but the law being set in motion he was compelled to find security that he would not leave the company. He is under engagement for a term at £20 per week. Morocco Bound has not been the draw it was expected it would be in Australia.

The New Boy is to be Williamson and Musgrove's next production. Messrs. Clifton Anderson, Mayeur, Roberts, Cosham, and Bernage, and Misses Thorne and Housecley, the principals, come from London.

George Darrell has secured the Alexander Theatre, and if any one can revive its fortunes it is our popular author-actor.

MLLE. GROSLAPIN FOR AUSTRALIA AND AMERICA.

Williamson and Musgrove have secured the rights for Australia and America of Mademoiselle Groslapin, a new and original comic opera, in three acts, written by Hugh Foster, composed by E. Audibert, and have made arrangements with Mr. A. Hayman for an early production of the opera in your country.

AN AUSTRALIAN ACTORS' FUND.

The recent Sydney Theatrical Carnival is expected to realize nearly £1,000. In all 10,734 people are said to have passed the turnstiles. It was in aid of an Actors' Fund to be started in Sydney.

Pattie Brown—sparkling Pattie Brown as the London *Daily Telegraph* terms her—has made a great success in The Derby Winner at Drury Lane. She is an Australian actress and was a prominent member of the Brough and Boucicault company, and is to be married, I hear, to Dot Boucicault, who is also in London.

Although George Rignold, after the expenditure of considerable care and no small amount of money, failed to secure any long run for his splendid revival of Julius Cæsar at Her Majesty's in Sydney, he appears to be meeting with better fortune in connection with the revival of Siberia, which is now in its third week of good business.

ARTHUR E. BEERE.

J. C. Williamson has returned to Australia from his ten months' European and American sojourn, and advises us of many new engagements he has entered into during his absence. Mr. Williamson has also purchased John Cook's one-act play and the Australian and American rights of Mdlle. Groslapin, a comic opera in three acts by Hugh Foster and E. Audibert. He holds the right of refusal of W. J. Patmore's Sons of Erin, and Gilbert and Carr's new opera (produced Oct. 26, 1894, at London Lyric), The Kinetoscope, is shortly to be on view under the firm's management. Mr. Williamson has been drawing comparisons between the Australian and foreign playgoers. He complains of the hypercritical spirit of our theatregoers, and contends we want only the best and even that in short runs. He met with an unwillingness on the part of the leading English professionals to visit us on account of the exaggerated accounts of the bad times.

The New Boy enjoyed but a short run at the Lyceum and now The Foundling, which has only just begun a successful run at Terry's Theatre, London, under W. J. Holloway's management, has been mounted at the above theatre.

George Rignold during the past month has produced Siberia and The Two Orphans. Ransomed, in which Doro Mostyn will make her first appearance in Sydney, is now in rehearsal. The Christmas pantomime at this theatre was an adaptation of The House that Jack Built, by Bert Boyle.

DOT BOUCICAULT TO MARRY.

The Brough and Boucicault Comedy company is to be shortly reconstructed. Dot Boucicault has gone to London for the twofold purpose of marrying Pattie Browne, the Drury Lane soubrette, and of engaging new members for the company. In March next Mr. and Mrs. Robert Brough, Miss Romer, Brenda Gibson, Grace Noble and Emma Temple return to England. The new members to replace the foregoing, are due here in February next. The B. and B. repertoire has been extensively replenished with the following plays. The Masqueraders (H. A. Jones), The New Woman (Sydney Grundy), The Other Fellow (Ralph Horner), A Woman of No Importance (Oscar Wilde), Gudgeons (F. M. Parker), and The Manxman (Wilson Barrett). The present company is now on tour doing New Zealand and Tasmania.

Jennie Lee, of "Jo" fame, has organized a company for a South African tour. At the conclusion of the African tour, T. V. Twinning has arranged for a descent on India. Myra Kemble, who has been laid up for some time in a London hospital, returns to Australia in the Orient company's *Ouida*.

I send, on behalf of the musical section of our community, all due congratulations to Signora Link, who left here in February, 1893, and news of whose marriage with William A. Harvey, of Brooklyn, has just reached us.

George Darrell has revived his dramatization of Nat Gould's "Double Event." He is at work dramatizing "Stuck Up," by the same author.

The Fatal Card was Bland Hoyt's novelty for the Christmas holidays.

Messrs. Ashton and Woods are now concluding a successful melodramatic season at the Royal.

Mme. Camilla Urso, Charles Saunders and Herr Benno Scherek, leave for South Africa by this week's mail-boat.

Mme. Simonsen has filed her schedule in the Bankruptcy Court, Melbourne. The principal creditors are members of her ill-fated Italian Opera company.

Cyril Tyler is to tour New Zealand and Tasmania.

Walter Bentley, "The Scottish Jew," is enjoying a highly successful N. Z. tour.

The New Boy company opens a N. Z. tour at Auckland about Christmas.

Bland Holt has purchased the Australian rights of The Derby Winner, the Drury Lane drama in which Pattie Browne is making such a hit.

E. NEWTON DALY.

NOTES FROM ABROAD.

The London Court Theatre, which has been closed some time for repairs, will be reopened very shortly with a new comedy by G. W. Godfrey, with Mrs. John Wood in the principal role.

A performance for copyright purposes was given on Wednesday, Jan. 16, at the London Globe, of a comedy in three acts by Augustus Thomas, entitled Don't Tell My Husband.

Henry James' piece, Guy Domville, is apparently a failure in London. It will be withdrawn shortly from the St. James's Theatre. A new piece by Oscar Wilde will be the next play produced.

The London Trafalgar Theatre reopened on Jan. 15 with a piece called The Taboo. The authors are Mason Carnes and Ethel Harraden (sister of the "Ships That Pass in the Night" Harraden).

An English earl—the Earl of Kilmorley—has written a play. It is a military piece in three acts, called The Recruiting Party, and was produced at the Theatre Royal, Shrewsbury, England, recently.

M. Got, the veteran actor of the Français, was married two weeks ago. The groom is seventy-five; the bride, twenty-five.

Billie Bilton—Countess of Clancarty—is to return to the stage. Not, however, to the music hall stage, on which she made her reputation, but she will appear in a comedy.

The memorial fund collected by the friends of the late Eugene Oudin amounts to $8,500.

A Pair of Spectacles has replaced Slaves of the Ring at the London Garrick.

Coquelin will make his first appearance with Sarah Bernhardt as Sosie in Amphitryon. The Théâtre Français will sue the actor for 200,000 francs damages.

Hope Booth, while in the London Bankruptcy Court, recently denied the stories published in the American papers about her possessing $30,000 worth of diamonds.

J. L. Toole is preparing for production a new farcical comedy by Ralph Lumley, the author of Aunt Jack.

A legendary play, by Max Goldberg, called Lady Godiva, was recently acted at North Shields, England.

Mary Moore has returned to the cast of The Case of Rebellious Susan at the London Criterion.

LETTERS TO THE EDITOR.

A MISTAKE POINTED OUT.

BALTIMORE, Md., Feb. 4, 1895.

To the Editor of The Dramatic Mirror:

SIR.—At the thirteenth annual meeting of the Actors' Fund of America, held on the 5th of last June at the Madison Square Theatre, New York, I was selected as a teller. In the report of the meeting which appeared subsequently in your columns, my name was given as "Mr. William Morton," and it was also stated that "Mr. Morton" made a motion tending to increase the Fund membership. I asked the then assistant-secretary of the Fund if he would have the necessary corrections made, and he informed me that he would. By the printed thirteenth annual report I see that they were not made. Respectfully yours,

GEORGE MORTON.

THE GLARE OF THE FOOTLIGHTS.

NEW YORK, Jan. 25, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Sitting at a play recently in the family circle of a Broadway theatre, my attention was attracted by the many people in the balconies and upper boxes shielding their eyes with their programmes and hands—to obtain a better view—from the annoying glare of the footlights.

It occurred to me that this great inconvenience might be easily remedied by something in the shape of a reflecting protector, which would throw the entire power of the lights upon the stage and hide them completely from view from the front of the house.

The footlights as they are now not only interfere with sight but are as great a source of annoyance to the patrons of the upper part of the house, as the unprotected orchestra lights formerly were to those of the lower part.

Not only would this prove a decided comfort but it would more fully realize the illusion of the theatre.

Yours very truly GUIDO MARBURG.

A MANAGER'S IDEA.

MENOMONIE, Wis., Feb. 3, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In reading, during the past two years or more, your caustic comments on the Black Flag companies, the question has more than once arisen in my mind: Why do not authors who have so bitterly complained, and with so much reason, of the wholesale thefts of their productions, cooperate and take some steps to place in the hand of the managers, through THE MIRROR or otherwise, a complete list of the plays that require a royalty, together with the names of those to whom rights have been granted, and, whenever possible, the name under which they have been pirated?

Managers in the larger cities who devote their entire time to theatrical business, may in some measure acquire partial information on this point and govern themselves accordingly. But it must be borne in mind that such managers are not in the majority. Hundreds of managers in the smaller cities, and good showtowns, too, do not and cannot devote the time and attention to matters theatrical that will enable them to keep thoroughly or even fairly posted on the doings of the playwriters.

It cannot be maintained that the managers as a class are dishonest. The majority of them would not knowingly permit a piratical play to occupy their houses, no matter what name it might sail under. But how is a manager in one of the smaller cities, who perhaps has no opportunity to witness all the numerous "successes" that may appear in the nearest large city, to know that My Aunt Tabitha is also Charley's Aunt, or that The Girl from Kalamazoo may be a very near and dear relative of A Bowery Girl.

Managers could without doubt write to Washington and ascertain if certain plays are copyrighted, and by whom, and after obtaining possession of the information they could communicate with the authors. But that all takes time, and as there are a good many plays which are the legitimate property of the public, managers generally, in the absence of definite information on the subject, are going to continue to book plays of respectability and take their chances.

Authorship is a business. Men are not in the business for their health, and if they do not want to be imposed upon by the men without principles, they must adopt the rule of all successful business men and advertise. And I know of no medium through which they can reach so many reputable managers as through THE MIRROR. Signed a manager. JOHN STEELE.

[We will say for the information of Mr. Steele that the American Dramatists Club is now preparing a list of plays that will convey all the knowledge required as to ownership, etc., to the class of managers mentioned by our correspondent. ED. MIRROR.]

IN RICHARD MANSFIELD'S DEFENSE.

DES MOINES, Ia., Feb. 2, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In the last issue of your paper a person who signs his letter "Superfluous Lags" attacks that brilliant actor, Richard Mansfield. At the close of the letter "Mr. Lags," who is altogether too "superfluous," says: "Should this letter bring forth any replies, I'll turn around and praise everybody from W. H. Thompson to William Ferguson, who has managed to impart some of his art to that outrageously over-rated mime, Richard Mansfield."

Why don't this person sign his true name? He is afraid, no doubt, of being ridiculed. It takes no study to tell what is the matter with this man. Probably he has in the past applied for some non-speaking part in Mr. Mansfield's company and been refused, or perhaps he is some "bum" actor who dares to aspire to the height this great artist has achieved.

If this man can tell us of any one who can equal Mr. Mansfield in his line of work he would confer a great favor on us. Respectfully yours,

HARRY C. OVERTON.

A NOBLE SUGGESTION.

CHICAGO, Feb. 5, 1895.

To the Editor of The Dramatic Mirror:

SIR.—There was probably no man in the theatrical profession who had so endeared himself to the people in that walk of life, as John W. Norton. You knew him personally, as we all did, and can yourself vouch for the many beautiful things in his character, for his lovable disposition, and for his peculiar personality, which impressed itself in the most intense way upon those with whom he came in contact.

There are very many members of the theatrical profession indebted to John W. Norton for the most unostentatious charity bestowed upon them in their times of want and trial, for, I think, without doubt, John Norton has substantially helped more members of the profession than any other ten men in the country, and his charity has always been dispensed in such a way that the recipient alone was responsible for its being known. He numbers to-day among his acquaintances and friendship more people who were sincerely his friends than any other man in the profession.

In this connection, I would like to say that it hardly seems the right thing that so well-beloved a man should not have a distinctive resting-place other than the one furnished by a charitable order, even though it be the Elks, with whom he was so closely identified. Rather should it be the idea of his friends to see that a fitting place is made for his last bed, and that a sufficient tribute to his gentleness and goodness be placed above him.

I think that if a call were made upon the dramatic profession at large, that both managers and actors, in every walk of the profession, would respond, and that a proper resting-place in Bellefontaine Cemetery in St. Louis could be selected and occupied by all that is mortal of John W. Norton.

Might I ask that through THE MIRROR you agitate this proposition, and I feel assured that the responses will justify what I say, and what we all know is a fact—that John Norton had more friends and less enemies than any man we know. Yours very truly,

THOMAS W. PRIOR.

[THE MIRROR will gladly assist in furthering this object, which requires no further explanation or advocacy than is contained in Mr. Prior's eloquent letter. —ED. DRAMATIC MIRROR.]

MR. KEENAN AND MISS OTIS.

CINCINNATI, Feb. 7, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Feb. 9th inst. appears an article under the caption, "She Wanted Red Lights," emanating from one of the former members of the Oliver Twist combination, and giving publicity to statements that are absurd, contemptible and false, besides attacking an estimable lady, Elita Proctor Otis.

Briefly: We will grant that Mr. Keenan spent a deal of time in preparing the production of the play, as his duties as stage director and contract called for his best efforts. Regarding pecuniary assistance, not *one cent* of his was ever placed in the enterprise, and at his ungentlemanly and unprofessional departure he was in debt to the management.

Elita Proctor Otis rehearsed Nancy according to the directions of the Lucille Western version which the company possesses, and still performs the role with care and attention to the deceased actress' directions. The red lights (meaning calcium effects) were introduced at Mr. Keenan's suggestion, but unhappily his limited knowledge of the stage was such that they were ineffective, and after the opening performances were discontinued. Since his departure the light effects have worked satisfactorily.

The entire trouble was of Mr. Keenan's brewing and his present inactivity in New York the result of foolhardiness.

Regarding Charles Coote's departure from the company we would state that Charles Hoyt offered Mr. Coote an excellent engagement with one of his attractions and W. A. Mestayer very kindly released the gentleman.

ALBERT LANG, Stage manager.
ASA ELDRIDGE, Treasurer.

MUSICAL NOTES.

The Countess Gilda Ruta, composer and pianist of the court of Italy, will give a concert in the Concert Hall, Madison Square Garden, on Thursday afternoon, under the patronage of prominent persons in this city. She will be assisted by artists from the Metropolitan Opera company.

Walter Damrosch has engaged Herr Hander, of Hamburg, who for the past two years has staged the Wagner operas at Drury Lane Theatre, London, as stage manager for the Wagner season here. Adolf Bauman, who had been engaged for the position, lost his life on the ill-fated *Elbe*.

OBITUARY.

Joseph Henry Crowell, advertising agent of the Columbia Theatre, Brooklyn, died at the Hotel St. George in that city last week Monday, aged 26.

Colonel Robert Sloan committed suicide by shooting at his home in Rockford, Ill., on Jan. 30. The deceased had for years been an agent of the American Express, and was formerly manager of the Grand Opera House at New Albany. He was about sixty years old.

John Paul, an aged comedian, died in Philadelphia on Monday last. He was once in the support of Billy Burton at the Arch Street Theatre, when Wanted, 1000 Milliners, was produced.

George C. Jordan, son of the late Harry Jordan, died in this city, on Jan. 28, in his forty-eighth year. He went on the stage as a youth and remained an actor until the time of his death. He was a member of Lester Wallack's and Augustin Daly's stock companies in New York and played in support of the leading stars touring the country up to 1885, including Booth, Barrett, McCullough, Neilson, Forrest, etc. In February, 1874, he married the daughter of the late Thomas T. Hamblin.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $75; One page, $140.

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Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 3 P. M.

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NEW YORK, - - FEBRUARY 16, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE DISTRICT ATTORNEY, 8 P. M.
ACADEMY OF MUSIC.—RORY OF THE HILL.
BIJOU.—20TH CENTURY GIRL.
BROADWAY THEATRE.—MME. SANS GENE, 8 P. M.
DALY'S.—THE ORIENT EXPRESS, 8:15 P. M.
EMPIRE.—THE MASQUERADERS, 8:15 P. M.
FOURTEENTH STREET.—HUMANITY, 8 P. M.
GRAND OPERA HOUSE.—DARKEST RUSSIA, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—ROB ROY, 8:15 P. M.
HARRIGAN'S.—THE MAJOR, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPHRETTA, 8 P.M
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8:15 P. M
NIBLO'S.—MCFADDEN'S ELOPEMENT, 8 P. M.
PALMER'S.—THE FATAL CARD, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—ON THE MISSISSIPPI.
COLUMBIA.—SHENANDOAH.
COL. SINN'S PARK THEATRE.—THE BOSTONIANS.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

HOPEFUL SIGNS.

THE American dramatist has had few crumbs of comfort this season. He has seen his products passed by for those of the foreigner by the principal managers, and he has met with the usual rebuffs that make his lot far from easy or happy.

But he is not deprived of hope completely; he has opportunity, indeed, to find several morsels of satisfaction in the present outlook, bleak as it may appear to the superficial observer.

In the first place, with one or two notable exceptions, imported plays have failed this season either to please or to draw the public. Beneath the advertising boasts of English and French successes there lurks the well-founded suspicion that there is more of bluff than of reality in a number of these "triumphs." And if their promoters incline an attentive ear to the comments of their patrons they will learn speedily that there is dissatisfaction with the tiresome diet of foreign inanity, rhodomontade, *rechauffée* epigram and exotic unwholesomeness; that there is a positive hunger for plays dealing with our own times, our own people, and our own conditions of life.

The result of the recent production of an American play by Mr. FRENCH clearly indicates the eagerness for native works, provided they possess the requisite elements of success. No foreign play presented this season has received so warm a welcome from the critic and the public, and no more unmistakable sign of the desire to see home pieces on our boards could be wished.

Managers are cautious—over-cautious sometimes, to be sure—and they are not always prompt to discover what the public wants, although their own interests depend upon it; but they are not blind, and when the way becomes clear to the simplest understanding they will exert their enterprise and their liberality in the exploitation of American plays.

Wherefore, the American dramatist may take heart of grace. With the melodramatic villain of mellow memory, he may confidently ejaculate, "My time will come!"

A SIGNIFICANT INCIDENT.

AT the recent annual meeting in London of the Actors' Benevolent Fund of England an incident significant of the growing liberality of the church as regards the theatre occurred.

The meeting was presided over by HENRY IRVING, the distinguished president of the Fund, whose great work has done much toward dignifying the theatrical profession among other professions and broadening the artistic foundation of the drama.

Mr. IRVING called attention to the fact that among the contributions to the Fund during the year was an item of £2 7s. 4d., the proceeds of a collection in St. Mary-at-Hill Church, sent by the vicar of that church, the Rev. Mr. CARLYLE. "Theatrical charities are not as a rule favored with crumbs from the collection-plate," remarked Mr. IRVING, "although I daresay that plate has often received the actor's humble contribution." And he added: "We shall certainly be very glad if Mr. CARLYLE'S excellent example is extensively imitated and followed by the churches, Nonconformist and otherwise."

It is perhaps safe to say that this is the first regular collection for a specific theatrical charity ever made in a church. It is not so many years ago when such a collection for such an object would have caused a sensation in every direction.

But the action of this English church is nothing more or less than a practical demonstration of Christianity, and an illustration of that sweeping charity that should touch the whole brotherhood of man.

A STEADY ADVANCE.

WHEN THE MIRROR a few months ago adopted a more compact typographical outfit in order to accommodate the rapidly-growing demands upon its space both in its news and its business columns, it was supposed that no further necessity for additional room would be required—at least, not for some time. But on several occasions since then these calculations have proved to be inadequate, and enlargement has been the order of the day. Last week THE MIRROR was increased to twenty-four pages, and a similar addition is required this week.

The steady flow of advertising matter; the amplification of standard features, whose utility to the profession is well known; the addition of new departments; the increased facilities for covering the news field by telegraph, correspondence and local reportorial staff—these have contributed to make THE MIRROR a complete chronicle and epitome of everything connected with the theatre world.

Notable in this development is the out-of-town correspondence department, which in volume and comprehensiveness has never been rivalled. Last week, for example, THE MIRROR printed 21½ columns of these reports, exclusive of despatches from the principal cities. There were represented in this correspondence 87 cities and towns.

Like the sun according to Mr. JASPER, the celebrated colored reverend of Richmond, Va., THE MIRROR "do move." And it purposes to continue in the present direction of advance and development.

IT is hardly surprising that BEN JONSON'S old farce, Epicœne, proved a poor entertainment when presented in this city last week by the students of the American Academy of the Dramatic Arts. The piece is nearly three hundred years old, and the fun that might have sent a buxom wench of the time of JAMES I. into convulsions of laughter, is powerless to raise the ghost of a smile on the lips of a twentieth century girl. Neither JONSON nor any other of his contemporaries had that divine gift of writing for all time which is one of the beauties of SHAKESPEARE'S works. To be sure, there is much of SHAKESPEARE'S humor that seems forced and labored to us, but none of it is so colorless and inane as the "humor" of BEN JONSON. Mr. SARGENT is to be congratulated, however, on the artistic spirit that led him to make the experiment and also for the lavish and artistic fashion in which it was made. Why not continue this good work? In course of time it would perhaps reconcile the mourners for the dead Past with the pleasant realities of the Present.

MR. TREE'S disappointment in failing to return from Washington in time to appear on Friday night in this city was mitigated, no doubt, by the fact that the zero weather would have kept New Yorkers at their firesides even had not train schedules miscarried.

PROBLEM plays seem to have lost what little interest they once appeared to possess for the public. People prefer other mediums than the stage to help them to the solutions of social questions.

PERSONALS.

JAMES.—Louis James is to star next season in a new play, under the management of Wagenhals and Kemper. He will go to Europe at the end of the season in search of suitable plays. Mr. James is an actor of remarkable versatility. He is equally at home in comedy and tragedy. After a successful career in Augustin Daly's organization, Mr. James was the leading actor in Lawrence Barrett's company, and made a pronounced hit in Francesca da Rimini. Subsequently he became a succesful star in Virginius, Othello and other tragic roles. Latterly he has starred jointly with Frederick Warde. He is endowed with a splendid voice and a fine stage presence. As an all-around actor he has no superior, and few equals, on the American stage.

LOTTO.—Fred. Lotto, who left the New Boy company recently, has returned to the city.

SARDOU.—The cables from London last Sunday speak of Don Quixote as Sardou's new play. The piece in question was written and performed in Paris nearly twenty years ago. The forthcoming production in Paris is simply a revival.

BERNHARDT.—The title of Sarah Bernhardt's next play will be a mouthful. It is called Tragoldabus, and is from the pen of Auguste Vacquerie, son-in-law of the late Victor Hugo. Coquelin will play the title role.

BROWN.—Mrs. T. Allston Brown, wife of the well-known dramatic agent, is seriously ill at her residence in this city. She was prostrated by grief over her mother's recent death.

WILLIAMSON.—H. W. Williamson, who formerly managed the Academy of Music at Cumberland, Ind., has been secured to take entire charge of the house and its bookings by the new lessee.

ROBERTS.—Arthur Roberts, of London fame, will shortly publish a book called "The Adventures of Arthur Roberts by Rail, Road and River." It will be issued in the Arrowsmith Bristol Literary series.

LOFTUS.—Cissie Loftus attended the performance of Mme. Sans Gêne at the Broadway Theatre last Saturday afternoon. She intends to include Kathryn Kidder among her imitations.

RÉJANE.—Madame Réjane—or Reju as her real name is—will sail for America from Havre next Saturday. The famous actress is always nervous when on the water and the news of the recent disaster to the *Elbe* has, it is said, been concealed from her.

JANAUSCHEK.—Early in March Madame Janauschek will begin a series of eight Shakespeare lectures, each lecture being devoted to one play. She does not expect to return to the stage again.

VANE.—Sutton Vane may be induced by William Calder to come to this country next season to superintend the production of Under Compulsion at the Bowdoin Square Theatre, Boston.

PIERCE.—Little Alice Pierce, the child actress, who, by the way, completed her sixteenth year last Wednesday, is confined to her house with a severe attack of the grip. Her mother, May Pierce, is a member of the Davenport company.

BLOCK.—Sheridan Block has been engaged by R. M. Field, of the Boston Museum, for his present productions of Sweet Lavender, Zip, and other well-known plays.

BLACK.—Nettie Black, formerly with A Trip to Chinatown, has signed with M. B. Leavitt for the leading part, the burlesque queen, in the Spider and Fly company.

JEFFERSON.—Joseph Jefferson is spending a few weeks in Florida on a hunting and fishing expedition.

WILKISON.—W. M. Wilkison, manager of Alexander Salvini, is in New York for a few days.

FITZGERALD.—Cissy Fitzgerald says she will stay permanently in America. She will appear in a burlesque part in The Foundling.

HARLEY.—John F. Harley, road manager of Fred. C. Whitney's Fencing Master company, is in town on a visit of consultation with his chief.

BROOKS.—H. Quintus Brooks, of Gustave Frohman's forces, arrived in town last Thursday. His trip is on business connected with the company of which he is in charge.

MORRIS.—Clara Morris, who has not been seen in public this season, will begin a starring tour early in September at the Fourteenth Street Theatre.

WAINWRIGHT.—During Marie Wainwright's recent engagement in New Orleans a number of her admirers in that city gave her a gold sword hair ornament. The handle is a single turquoise and the hilt is encrusted with diamonds and pearls.

JONES.—Mrs. Sissieretta Jones (the Black Patti) sailed for Europe last Tuesday. On February 17 she will begin an eight weeks' engagement at the WinterGarden, Berlin.

SHANNON.—Joseph W. Shannon has retired from Rose Coghlan's company, owing to the fact that Miss Coghlan will drop several plays from her repertoire for which he was specially engaged.

KLEIN.—Charles Klein, the dramatist, received a cablegram from London last week announcing the death of his mother. He sailed on Wednesday by the *Paris* for England. Mr. Klein will remain abroad but a few weeks.

BOOTH.—Sydney Booth gave a banquet to celebrate his twenty-second birthday at the Burnet House, Cincinnati, on Jan. 29. About twenty guests were invited, and James O'Neill presided. Mr. O'Neill spoke feelingly of Edwin Booth, the uncle of the young actor, and gave the latter many words of encouragement. The press in various cities has praised Sydney Booth's work in support of Mr. O'Neill.

BOWERS.—Mrs. D. P. Bowers finished her season with Mr. Palmer last week at Philadelphia in The New Woman, and has gone to her home in Washington, D. C.

EMMETT.—Dan Emmett, the author of the song "Dixie," will, it is said, soon be tendered a reception and testimonial by the Confederate veterans of Washington.

RHÉA.—As Clotilde in The Parisians Rhéa has added another success to her long list. Her tour of the South is very successful.

ZELDA.—Adelina Zelda (Ethel Corlette) during the first five nights that she sang Lucia in the Italian opera company at Malta received many flowers and presents. She expects to appear in New York next season.

HALE.—Walter Stearns Hale, of the Lyceum stock company, who is playing the lover in The Case of Rebellious Susan, has half-a-dozen capital pictures in the Water Color Exhibition at the National Academy of Design. Mr. Hale is well-known as an illustrator. Specimens of his work have appeared for several years past in the Christmas MIRROR.

SAID TO THE MIRROR.

HARRY B. SMITH: "The new opera upon which Reginald de Koven and I are working has Russia for its locality, and a tableau will bring Napoleon on the stage. The opera will be produced by Lillian Russell in May at Abbey's Theatre.

FRED. BERGER: "Sol Smith Russell can't complain of a bad season this year. His Southern tour has been wonderfully good. I was thinking the other day what a change there has been in the show business since the 'sixties, especially in the way of heralding attractions. In the old days the best sort of an advance agent was the one who could reach the highest, that is, the one who could put up a four-sheet bill on a dead-wall without the use of a step ladder. Then, too, the advance man would go over his route and engage halls. Nowadays, we have newspaper men in advance, who can write a good paragraph in less time than it took the old-time man to think, and we book our routes three years in advance. Verily, this is progress."

HARVEY J. MORTIMER: "We are in Cold Springs, Ark. They call it Hot Springs. Misnomer. Snow is eight inches on the level, and there is fine sleighing. Invalids are kicking, and bath houses are losing money. I brought my wife, Kate Mortimer, here from Dallas, and I am happy to say that she is getting along very nicely. She will remain here until May, and then go to New York. Mrs. Harold Fosberg is the only other professional here."

W. N. LAWRENCE: "I do not know when Gustave Frohman will return to New York. He has been away since New Year's visiting all parts of the country to see his numerous companies and completing arrangements for next season. He personally overlooks all the details of the different companies, leaving nothing to chance. His results speak for themselves."

GEORGE H. BRENNAN: "Joseph Haworth's success in a classic repertoire continues uninterruptedly. Overflowing audiences greeted him for two weeks at the Castle Square Theatre, Boston, and on the New England tour which followed there has been no diminution in the marks of public favor. He is everywhere hailed as Edwin Booth's successor. In Boston there was such a general demand for a quick return engagement that we decided to reopen at the Castle Square on Monday, Feb. 25, in Ernest Lacy's play, Rinaldo, which I consider to be the greatest dramatic effort of modern times. This will be its first production upon any stage. Critics and prominent actors who have listened to private readings of Rinaldo unite in the verdict that it has not been equaled since Shakespeare. The title role affords Mr. Haworth a better opportunity for the display of his genius than he has ever had during his brilliant career. Rinaldo will make the sensation of the season."

WALTER BRADFORD: "The prospects for Frederic Bond's starring tour are all favorable. On April 29 he will begin a long engagement at the Washington Grand Opera House, during which a number of plays will be presented, including two or three new works. We have a new comedy by Mollie Sewall—who wrote Maid Marian—and another piece called American Assurance. Mr. Bond's repertoire next season will be selected from the most successful of the productions he will make in Washington."

JAMES H. ALLIGER: "Harriette Weems' statements regarding me are untrue. She did not discharge me. She learned that I was going to leave her, and then got John Doud to write me a letter discharging me in a trumped-up accusation. Miss Weems owed me then, and owes me still, a large sum of money. My trunk, with two others, was left at Sumter, S. C., as security for a hotel bill for the company. Miss Weems has not kept her promise to release it. Salaries were not paid, and the few professionals belonging to the company left it some time ago. The rest were amateurs. Wherever we played we were obliged to give hotel-keepers a draft on the receipts in the next town."

DUDLEY MCADOW: "Through New England Kellar's business keeps up to the same excellent standard that he enjoyed in Pennsylvania. The last week in that State he packed the theatres to the sidewalk. We have the finest line of printing used in this country. I venture to say that we are the only attraction in this country that has more than $15,000 worth of printing on hand, and all paid for. Kellar finds that ten and fifteen per cent. discount for cash in advance beats any investment he can make for his money."

RHÉA: "Next season I shall play Josephine again, as everybody seems to wish for it. Albert Roland Haven, the author, is going to retouch the play. In the meantime I shall continue to appear in my new success, The Parisians, which is received everywhere with great enthusiasm."

WILLIAM GAREN: "Ward and Vokes have just added another record week to their books, at Keith's Opera House, Providence, R. I. The receipts were $5,800, the largest in the history of the house. The company is now touring New England. A California trip is contemplated in May."

GUS FROHMAN: "Charles Frohman is thoroughly convinced that times are not hard and that there is plenty of money in the country."

A. S. KINGSLEY: "It is a godsend to get THE MIRROR on the road. It makes one think, for the time, that he is on Broadway again."

MELVILLE STOLTZ: "Manager Zeigfeld, of the Sandow Trocadero Vaudevilles, will next year organize a company that will even surpass his present one. In addition to Sandow and the Jordan family, it will include an artist whose reputation is world-wide and almost equal to that of Sandow."

H. C. HUSTED: "Mrs. Kendal has changed the title of her new play, A Political Woman, to A Leader of Men, which is the title under which the play will be done in London. Yes, this is positively the Kendals' last season in America. I do not yet know what I shall do myself next season. I have received several good offers, but I don't think I care to travel any more. At some future time I intend to publish my reminiscences of the stage as a road manager. I have been closely associated with such actors as Fechter, Jefferson, Booth, and Barrett, and I know much about all of them that has never been published and that would make capital reading."

WILLIAM B. CURTIS: "Everything is progressing smoothly with Billy Van's company for next season. We shall have a strong party, carry two car loads of special scenery, mechanical effects, etc. The season is booked solid and the company is partly engaged. The Stewart Sisters have recently added their names to our list. Our Uncle Dudley has gone to Boston for the rest of the season. George Wilson appears as the uncle, a character entirely suited to his versatility. Next season the tour will be confined to four of the principal cities."

THE USHER.

Perhaps mariners and managers were the worst sufferers by the fearful weather of last week, which spared no portion of the Union, and played equal havoc on land and sea.

The storms of wind and snow and the perishing cold kept people at home of nights and the theatre suffered appallingly. The few big current successes were affected badly, but the houses with bills of no special attractiveness beat the record for poor receipts in this city. At some of them on the severest nights cannon could have been fired in almost any direction without serious danger of hitting anybody.

Fortunately, such outrageous displays of the elements are not often experienced in New York whose climate, if not all that it might be, is usually favorable to theatregoing, and now that this last one is finished managers may expect the public to throng to their gateways with renewed zest.

✣

The opening of the Casino as a vaudeville house and the scheme of Hammerstein for a big music hall on Long Acre together with the existing establishments devoted to variety performances and the sale of refreshments causes theatre managers to fear that the business of houses devoted to the drama may undergo a decrease similar to that which has afflicted from the same cause the playhouses of London.

"The injustice of it is," said a prominent manager on Saturday, "that the theatres cannot offer to the public the free-and-easy facilities to drink and to smoke that are afforded by the music halls. The profits of the latter places are drawn chiefly from the sales of wines, beer, liquors and cigars. And here is the mystery: they are licensed as music halls by the city, and yet they give performances that are precisely the same as those that are furnished by Tony Pastor's and the comic opera theatres. Yet if Mr. Pastor should attempt to sell drinks in his auditorium his theatrical license would be revoked. In other words, the music hall license is supposed to restrict the entertainment given to music, pure and simple; nevertheless, the scope of the license is openly violated, apparently with the knowledge and consent of the authorities. Not only is this competition unfair to every legitimate manager, but it is illegal."

If managers view the subject in this light, why do they not take action?

✣

An actress who leased apartments uptown last week was advised, when the momentous servant question was reached, to secure a Swede or Norwegian girl.

She went to a bureau that supplies servants of those nationalties and found a good-natured specimen fresh from Norway who spoke English.

"Can you cook?" the actress asked.

"No," answered the candidate sweetly.

"Wash and iron?"

"No."

"Wait on table?"

"No."

"Sweep and dust?"

"No."

"Well, what in heaven's name can you do?"

"I can milk a reindeer."

✣

My hint last week that the managers of this city would probably hold a meeting to protest against certain provisions of the legislative bill directed against big hats in the theatre was acted upon last Friday when the principal managers assembled to discuss the matter in Mr. Palmer's office.

The consensus of opinion was that if the bill should become a law certain features of it would be mischievous and annoying in their operation.

A committee to protest against the measure was appointed. Its members are Messrs. Sanger, Moss, and Daniel Frohman. They will visit Albany to-morrow (Wednesday), when they will have a hearing before the legislative committee to which the big hat bill has been referred.

✣

The committee on licenses of the Boston Board of Aldermen have made some new and strange rules recently to protect the sensibilities of their community from shock.

"No licensee shall advertise a public performance by means of pictorial posters or placards until such posters or placards have been approved by the Committee on Licenses," runs one of these notices to managers. "In compliance with the foregoing resolution you are hereby required to forward to this office samples of all theatrical posters that advertise burlesques, etc., where the human form is displayed in tights, if such are to be used for your theatre, for the committee's approval, if such are to be displayed."

It would be an interesting sight to attend a séance of Boston's aldermen when the momentous question of a poster's morality is in course of settlement. What standards these experts intend to apply in order to reach an accurate decision it might be valuable to know. Perhaps they will consent to enlighten us.

✣

While the history of the stage provides many instances of the triumph of genius over character—as does, also, the history of literature and the arts generally—nevertheless, unless an actor possess such remarkable gifts that they rise superior to all personal defects, it is doubtful if he ever reaches the full measure of his capacity.

This thought must have occurred to many in considering the career of one of our younger comedians, whose erratic course has furnished the papers lately with material for many sensational stories and whose palpable contempt for his art and his obligations to the public is a source of general comment in the profession.

This man has the talent, the endowment that is necessary to achieve genuine distinction on the boards. Indeed, there is none other in view that could so easily succeed in course of time to Jefferson's preeminence. And yet, with the ball at his feet, he refuses to apply himself to study or to work; he fritters away his opportunities; he juggles with his wonderful powers, and it is now too evident that he will never attain to the position that might have been his.

It is too bad that nature does not oftener combine these rare gifts with the qualities of earnestness, perseverance, and industry. Many an actor without exceptional talent by the possession and exercise of these latter characteristics has won honorable distinction in the face of well-nigh insuperable obstacles. The pity is that these worthy artists are so often deprived of the natural talent that makes it possible for their less deserving rivals to win a modicum of material reward with scarcely an effort.

KATHRYN KIDDER INTERVIEWED.

In answer to a reques: for "a talk about herself" made by THE MIRROR to Kathryn Kidder, the clever young actress, said among other things:

"If there is anything I detest in life it is to look backward. The past is dead, the future unborn, and it is only the present which lives, but if, as you tell me, there is any living being that does me the honor to be interested in the elements that have gone to make up this present I should feel a gratification in complying to the very best of my ability."

Miss Kidder was born, she says, in Newark, N. J., in 1868, and her childhood was spent there in the old family mansion which her father's people had purchased from those of her mother.

"When still a slip of a girl," Miss Kidder continued, "we moved to that beautiful suburb of Chicago, Evanston, on Lake Michigan. There I grew up, but I am a Western girl only in the admiration and respect I feel for the enterprise of that section of the country." At fifteen she came to New York against great opposition from various quarters to study for the stage.

"I think," she said, "that I went through all necessary trials, vicissitudes and disillusions which beset the too confident steps of the aspiring neophyte. I met innumerable friends, who proved kind and generous helpers; and perhaps I met others not so kindly in spirit. If so I have forgotten them. Before the year was out Frank Mayo took me under his tutelage and management and taught me to step out for myself, watching and helping me with an affectionate interest the warmth and beauty of which follows me even yet. I have played all sorts of parts since then, and experience has come to me through vastly different sources. I have made many mistakes and little progress and in looking back over it all I can see how much I owe to others, as I know the mistakes were all of my own making.

"Underneath the cheerful acquiescence with which I performed the duties prescribed lay a determined spirit to seek and find the opportunities whereby my own individuality could express itself. To accomplish this I knew that study, reading and persistent effort were necessary. In the years that followed I never relinquished this idea; I never stopped studying nor taking special lessons on different subjects and different lines of thought.

"Then, too, as you may imagine, I wanted a play. I was always looking for one, and when I read Sans Gêne it appealed to me as combining the elements that win success. Fortunately I was enabled to purchase the play which has most generously rewarded my appreciation of its charm at a time when it was literally going a-begging.

"I am very happy in Sans Gêne, and true to my self-imposed rule I do not think of her past, I do not fear for her future, but greatly enjoy her present. I feel the decided popular success of the play is largely due to the wise and judicious management of Mr. Pitou, who assumed the entire burden of the production, relieving me of all care and apprehension and even finding time to help me with valuable suggestions as to the points of my part. Yes, I am decidedly under the Napoleonic spell, but my sympathies depend entirely upon the biographer. I happen to be reading, for, while fascinated with Napoleon, I am entirely unbiased in my judgment of him as a man."

Just here occurred a little discussion regarding the character of the renowned Emperor in which Miss Kidder took an active part, but the ideas of different historians referred to were so entirely dissimilar on the subject, that it all ended as such discussions usually end, in no definite conclusion being reached.

When asked as to what reason she assigned for the intense interest shown by everybody at the present time in everything Napoleonic, Miss Kidder said: "There may be some powerful reason for this great interest in the 'man of destiny' being revived. It may be as the Occultist suggests that he is living now among us, some little child sent back to do a great work, to win great battles and leave great monuments of the time; but my private opinion is that it is a fashion, started by a few, and that the large flock of human beings, like sheep who await the suggestion of which way to run, have fallen in with the throng."

Miss Kidder says that she does not read the newspaper criticisms of herself whether they be kindly or adverse.

"I regret that I cannot benefit more by criticisms, but I find myself too much affected either way; too much elated perhaps by the favorable and too much depressed by those which are unfavorable. I tried at first to conscientiously weigh them, seeking to harmonize the suggestions to some possible benefit, but I found the various statements so contradictory that I concluded the good received did not equal the pain entailed."

H. C. MINER'S $5,000 SUIT.

H. C. Miner has begun suit in the Superior Court against Henry G. Hilton, late of the dry goods firm of Hilton, Hughes and Company, to recover $5,000, said to have been paid to bind the sale of a lot adjoining the Fifth Avenue Theatre in Twenty-eighth Street.

Mr. Miner says that the property was not properly described in the deed by which it was sought to be transferred to him and that Mr. Hilton was not the owner, but only had a contract from the owner, G. S. Rodes. Mr. Miner had contracted to buy the property for $80,000, and the $5,000 he sues to recover was paid on account of the purchase price, Mr. Hilton having retained it.

The other side claims that Mr. Hilton has been damaged to the extent of $5,000 by Mr. Miner's failure to keep his contract.

SARDOU COMPLIMENTS MISS DAVENPORT.

Fanny Davenport received a letter from Sardou the other day in which he expressed his gratification with the results of her production of Gismonda at the Fifth Avenue Theatre. It ran as follows:

PARIS, Jan. 18, 1895.

My Dear Miss Davenport.

I must convey to you my hearty thanks for all the beautiful results of your labor on my Gismonda. I felt certain when I placed her in your fair hands that another success awaited you.

To an artist the artistic is doubly welcome, and I understand from all sides how marvelous is the mise-en-scène, how grand your acting, and how perfect in all details the production.

My sincere applause and heartfelt thanks.

SARDOU.

THE DAVENPORT CHALLENGE CUP.

Melbourne MacDowell, who was once a sailor, has never lost his love for the sea, and he indulges it during his Summer vacations as a yachtsman. For several years he has been a prominent member of the Duxbury, Kingston, and Plymouth yacht clubs—the leading organizations of the Massachusetts coast. His yacht, the *Cleopatra*, has won many prizes. Mr. MacDowell was recently elected Commodore of the Duxbury Yacht Club.

At the opening of the sailing season a challenge cup will be presented to the Duxbury Yacht Club by Mr. MacDowell's wife, Fanny Davenport, accompanied by a deed of gift which provides that the cup is to be open to competition by all second-class open cat-rigged yachts for a term of five years. At the end of that time, if still in possession of the Duxbury Club, it shall become their exclusive property; if not, it shall belong to whatever club may hold it at that date. For the opening regatta Commodore MacDowell will add to the cup a liberal purse to be raced for.

The Davenport Challenge Cup, which is pictured above, is on exhibition in the windows of the Whiting Manufacturing Company, in Broadway. It is simple and massive, and bears the inscription: "Fanny Davenport Challenge Cup, for second-class open cat-rigged yachts, D. Y. C., 1895."

A NEW STAR'S SUCCESSFUL PROGRESS.

Gladys Wallis, the pretty little actress from Danbury, Conn., who made many friends in the North and East the several seasons she was a member of W. H. Crane's company, and who was engaged by John W. Dunne, after the death of his wife, Patti Rosa, to head the Patti Rosa Comedy co., is now touring the South for the first time. The verdict of the Southern press indicates that she is meeting with great favor everywhere. Indeed, all vie in proclaiming her one of the prettiest, sweetest and most bewitching women on the stage. In many of the Southern towns, including Nashville, Memphis, Little Rock, Dallas, Galveston, Knoxville, Chattanooga, Rome, Atlanta, Birmingham, and Columbia Miss Wallis has received much social attention.

Mr. Dunne has obtained Maggie Mitchell's consent and will next season star Miss Wallis in Fanchon. It is his intention to stage the play most elaborately and at the same time to surround Miss Wallis with a first-class company. He has also one or two new plays that he may put on.

A RASCALLY BONIFACE.

Arthur V. Gibson, stage manager of The Country Circus company, writes that he and many other professionals have been victimized by a hotel landlord in Omaha.

It seems that it is the custom of this man to write to members of the various companies who are about to visit Omaha, a seductive letter something in this style:

"We are all stopping at the above hotel, and we find it the best hotel of the season. It's a corker. Don't fail to go there when you reach Omaha."

To these letters the wily landlord signs without their knowledge or consent the names of professional people who have been inveigled by the same method into patronizing his house.

Mr. Gibson states that he has several of these letters in his possession, among which is one purporting to have been signed by Martin Corby, William Showles, and other members of The Country Circus company, who left the house in disgust because the meals were so vile.

"I think," concludes Mr. Gibson, "that landlord would be well cast as Brassy Gall."

FUND TRUSTEES' MEETING.

The regular monthly meeting of the Board of Trustees of the Actors' Fund was held last Thursday afternoon. There were present: Louis Aldrich, Frank W. Sanger, Edwin Knowles, Daniel Frohman, Tony Pastor, Joseph W. Shannon, Charles Frohman, and Harrison Grey Fiske. The usual routine business was transacted. A special meeting of the Board was ordered to be held in two weeks for the purpose of determining upon the purchase or the lease of new premises for the Fund's use. It was decided to relinquish the present house in Twenty-eighth Street at the expiration of the lease on May 1. A portrait of the late Samuel Colville, the former treasurer, was presented to the Fund by Mrs. Colville. The gift was accepted by the Trustees, and the Secretary was directed to acknowledge their thanks to Mrs. Colville.

A LEAF IN THE STORM.

Mr. and Mrs. John Ernest McCann make an nouncement of a joyful domestic event in the fol lowing unique manner:

To whom it may concern:

Escaped from Paradise, Wednesday, Feb. 6, 1895, 5:19 p. m., A Girl. Height, 12 inches. Weight, 7½ pounds. Name, Flora McCann. Has a brother, Norman McCann, aged 2 years and 8 months, of a lively disposition. Both have a leaning towards the Stage. May be seen together in Comedy or Tragedy. Last seen in Pittsfield, High Mass., looking eternal loyalty on the altar of Friendship, with the thermometer 2° below zero. Flora's past, shady. Norman's, temperamental. Future, problematical. If captured, name your reward.

JOHN ERNEST MCCANN,
MARIANNA FURBER MCCANN.

PITTSFIELD, Mass., Feb. 6, 1895.

HAMMERSTEIN'S OLYMPIA.

"I have already started to clear away the rubbish on the site for my three new theatres," said Oscar Hammerstein, the other day. "I have engaged J. B. McElfatrick and Son as architects, and they will have the plans ready in two weeks to submit to the Building Department. I expect to open the houses in November. I have decided to call the building The Olympia. I have no intention to give up or to sell my interests in Koster and Bial's. I consider I have a good thing in my arrangement with them and I intend to stay. I get fifty cents of every dollar they make and I don't have to do a stroke of work. All the difficulties have been smoothed over and we are now on amicable terms."

PROFESSIONAL DOINGS.

Mrs. James Brown Potter and Kyrle Bellew will next week appear at the Harlem Opera House.

George Green, of the Hotel Metropole, gave a dinner in honor of Congressman H. C Miner last week. Several local politicians of prominence were present.

Giffen and Neil, managers of the stock company at the Grand Opera House, Salt Lake City, have given the management of that theatre two weeks' notice of their purpose to terminate the engagement.

Etelka Wardell will resume her tour in The Diamond Breaker at New London, Conn., on Feb. 22.

Murray and Mack will begin a six weeks' engagement on May 27 at the Orpheum Theatre, San Francisco.

Davis and Adams closed season of A Crazy Lot company on Feb. 2.

Lida Wells, of The Two Sisters company, is engaged to play Rickety Ann in The Old Homestead company next season under William Warmington's management.

Frank L. Perley went to Boston last week in the interests of Fanny Davenport and Gismonda.

Minna Gennell made a hit last week in her letest song, "The Naughty Kid," at the Columbus Theatre, Harlem, in The Derby Winner.

John M. Welch, of Fall River, is now business manager for A. O. Scammon's Side Tracked company.

Albert E. Davidson, manager of Wood's Opera House, Bay City, Mich., and Jennie Cross were recently married at the residence of the bride's sister in Detroit, by the Rev. Mr. Mitchell.

Sybil Sanderson last week lost a valuable fox terrier, named "Maggie," and offered a reward of $50 for the animal's return, "and no questions asked." A man the next day appeared with Miss Sanderson's pet and got the reward.

The Knights of Pythias of Lawrenceville, Ill., recently attended a performance of An American Hero as a compliment to Clint G. Ford, who is an honorary member of that order.

Charles E. Blaney's A Baggage Check played the Mishler circuit last week to such good business that a return will be booked later in the season. The company includes Mark Sullivan, Eric Pollock, Ed. Magee, Charles W. Morton, Dan Sullivan, Herbert Denton, E. K. Townsend, Leola Belle, Madge Yorke, Edna Clark, Lizzie Melrose, Nellie Bulkley, Nellie Parks, and Claire Deshorbe. W. F. Crossley is manager, and C. B. Cooper agent. Author Blaney is also with the show.

Mabel Norton, who is playing the part of Mrs. Leonard with James A. Herne in Shore Acres, played the part of Helen at a moment's notice at McVicker's Theatre, Chicago, recently, and received many compliments for her performance. Miss Norton will continue in the role until Grace Filkins recovers from her severe illness.

Sadie Hasson closed her season at Muncie, Ind., on Feb. 7, on account of illness. Miss Hasson says she has done well this season, and that next season she will probably go out with Nobody's Claim and A Kentucky Girl. Harry Young, her business manager, returns to New York.

A wealthy retired contractor, named George A. Taylor, of St. Louis, is said to believe that Charles A. Taylor, the playwright, is his long-lost son. The St. Louis papers print long stories of the supposition, but from an article in a New York paper, the other day, said to have been based on an interview with the playwright, the younger Taylor, who says his parents were residents of New England, takes the matter as a jest.

Harry Burkhart writes that business with the Carpenter Juvenile Cinderella company has been excellent. This is probably the only organization on the road in which juvenile living pictures are introduced. The following is the roster: C. Ellwood Carpenter, proprietor and manager; Harry E. Burkhart, business manager; William Hemple, stage manager; Fred. Bunty, musical director; Robert Gordon, Bert Genay, Herbert Buchanan, Morton Langesfellor, Willie Stringfellor, Mamie Knorr, Edith Thompson, Gertie Heller, Edna Millman, Nana Kehn, Katie Felds and Minnie Gebhartsbauer.

During his Denver season of 328 performances, Harry Corson Clarke appeared in forty-five distinct roles.

Frank Steiner, lately with Carl and Theodor Rosenfeld, has resigned his position and is about to form an English comic opera company. Mr. Steiner has been connected with the stage since childhood, and a few years ago was one of the most prominent managers and play-producers in Berlin and Vienna. He was the first manager to produce the famous Strauss operas, The Merry War, The Queen's Lace Handkerchief, and The Beggar Student.

Sumner Clarke, who has been playing Hyde Sinn in A Black Sheep at the Park Theatre, Boston, was suddenly called upon to assume the part of Percy Vere last Tuesday evening, owing to the illness of Joseph Frafikau, who returned to the part on Thursday evening.

The notice of the death of a Mary Penfield, published in this city, has led the friends of the actress of that name to think that she is the one. Miss Penfield, however, is happily alive and well.

The second in the series of subscription performances of the American Academy of the Dramatic Arts will be given at the Berkeley Lyceum on Thursday evening, when Franklin H. Sargent will produce three new one-act plays, A Modern Mistake, The Angelus, and The Way of the World.

Clarisse Agnew has made a hit in the role of Cissy Fitzgerald up-to-date in the burlesque, Rob-ber Roy, at the Imperial Music Hall. She is encored nightly for her singing of "Daisy," and her gavotte-up-to-date also arouses no end of enthusiasm.

Harley Merry and Sons have just finished the scenery for Mrs. Langtry's revival of As In a Looking-Glass, and are now engaged on the scenery for Joseph Haworth's production of Rinaldo, by Ernest Lacey. This production will be given at the Castle Square Theatre, Boston, on Feb. 25.

Our Uncle Dudley will open at the Bijou Opera House, Boston, on Monday next for a run. The company, which has been reorganized for this engagement, is headed by George Wilson, who will play the chief part, and includes Frank Currier, Louis R. Grisel, W. R. McKey, Harold Leslie, Master James Devlin, Marie Cahill, Trixie Friganza, Agnes Farnum, and Louise Horner.

The Byrne Brothers' 8 Bells company was snowbound near Clayton, Ill., last Friday.

A. S. Kingsley has left the Seabrooke Opera company for a three weeks' rest, during which time he hopes to recover from a severe attack of laryngitis. He expects to rejoin the company at Harlem on March 4.

Theodore Bromley will act as manager of Julia Marlowe Taber next season.

TELEGRAPHIC NEWS

CHICAGO.

Chapter of Accidents—Hopkins' Theatre Opened —Jacobs Closes the Clark Street Theatre.

[*Special to The Mirror.*]

CHICAGO, Feb. 11.

Worse and more of it. What do you think of 15° below zero and water playing on the Aphrodite of the living pictures? It made me go out after the first act and stand in front of the register—the cash register. You cannot blame people for refusing to attend the theatre when the snowdrifts are as high and the mercury as low as they have been here. You have suffered at 4° below, I see, but think of 15°! I am sure the attractions we have here would fill the houses with decent weather.

Mansfield has been doing a splendid business at the Grand, all things considered. His Arms and the Man has made a hit and he repeated it to-night. This is his last week, and he will continue his repertory.

The Frohman company that was announced to open at Hooley's to-night in the new play, The Foundling, was snowbound on the Pennsylvania road, and did not arrive until 8 P. M. Manager Powers and Alf. Hayman, who is here with his wife to see the new play, decided to postpone the opening until to-morrow night.

Princess Bonnie is an early booking at Hooley's, with Frank Daniels in the cast.

In spite of a 92 tariff and the cold weather Lillian Russell is doing well at the Chicago Opera House in the gorgeous production of The Grand Duchess. Perichole is in rehearsal and may go on next week.

Lillian has had a chapter of accidents here. On the opening night, as she struck the battered sword of Wilke, her staff broke off and sailed by the ear of a young man in a box, who was startled enough to say "By Jove!" The same night she tripped in going up the throne steps, and a few nights later, while retreating on the stage, she fell full length on her back, and had to be helped to her feet. Her temper was the only thing that suffered, it is said.

At a club entertainment recently I met a clerical friend of mine, a fine old preacher, and he was looking intently at a Punch and Judy show arranged for the amusement of the children. He asked me what it was, and I told him. "Is that a Punch and Judy show?" he asked. "Yes," I replied, "and a good one, too." He looked surprised. "Well, well," he said, "do you know I always thought that a Punch and Judy was a drink!"

Some one has sent me a soubrette name, Trilby O'Ferrall. I don't know from whom it came, but I rather suspect Bill Foote.

William Calder, who is lucky enough to control all of Sutton Vane's melodramas, was here the other day with Ed. Zimmerman, of The Span of Life. He left for New York and will sail for Europe to bring Vane back with him.

Cal. Stone, of St. Paul, writes me: "What would Miss Pinkey Toy do to you? She is with the Fantasma company."

Camille D'Arville closed two good weeks at the Schiller last Saturday night, and Friends is there this week with the same good company seen on a former visit. The opening was good.

The Chicago Marine Band's popular Sunday afternoon band concerts at the Schiller are well attended and sure of success.

That beautiful play, Shore Acres, is still at McVicker's, where it charms every one who sees it.

Gustave Frohman has been here during the past week.

I see that my friend Burr W. McIntosh is to appear in Manager Palmer's dramatization of Trilby, playing Taffy. It is a part he has always played successfully. What is all this talk, by the way, about not being able to find a good Svengali? What's the matter with McConnell? He is a hypnotist and smokes the big cigar of the Havana.

Judge Keogh sends me a card of Kim Lung, a San Francisco Chinese soubrette.

Rice's 1492 is drawing well at the Columbia. Walter Jones' tramp and the living pictures are still the strong features, and new ones are to be introduced this week.

I met Miss Rebecca Warren, Joseph Murphy's pretty leading lady, the other day, and she said she expected to see a large, fat man. That's the way. People imagine that I look like Mestayer.

Mr. Murphy had a good week at the Haymarket with his three plays, and Saturday afternoon he gave the receipts to the widow of his late manager, Judd Corey.

I am credibly informed that Miss Mynnee Burroughs, contributed by Ed. Giroux as a soubrette, is a leading lady of ability who has appeared with several high-class stars. The name was sent in "Wynnee Burroughs." The lady has my apologies. Now this is sure to get me into trouble with the soubrettes.

John E. Warner, Abbey, Schoeffel and Grau's general manager, is here to look after Tree's opening, after Lillian Russell's engagement. My hilarious friend, Jim Meade, looks after the Russell interests.

Trilby is a living picture in the 1492 entertainment now. A Chicago girl poses for her.

Elita Proctor Otis and her strong company opened well in Oliver Twist at the Haymarket last night.

John D. Hopkins opened Hopkins' Theatre at noon yesterday. It was formerly the People's. He will give continuous vaudeville and drama. Alice Shaw the whistler, Regaloncita, and other strong specialty people appear, and the permanent stock company, including Fred. Bock and Harry Jackson, present Fred. Bryton's Forgiven.

Manager Havlin gave up Havlin's Saturday night with the final performance of The County Fair, and it will be closed a week for the improvement that will make it Frank Hall's Bargain Theatre with continuous shows.

Uncle Tom's Cabin and continuous vaudeville are on at the new United States Theatre, formerly the Empire.

Manager Jacobs closed up his Clark Street Theatre last night. The Man Without a Country opened well at his Alhambra, as did The County Fair over at the Academy of Music. The Clark Street house has always been a Jonah and I believe Mr. Jacobs wise to close it up. He is still in the city and has reduced his prices to 75 cents, no higher.

Elmer E. Vance's Limited Mail opened well at the Lincoln yesterday. Cliff Huganon, who was with Manager Hutton at Havlin's, goes over to the Lincoln as press agent.

London Belles are at Sam T. Jack's Madison Street Opera House this week.

A new strong man, Romulus, is the feature at the Winter Circus this week, and there is a great continuous vaudeville bill at Hall's Casino.

Good variety bills of fare are offered at the Lyceum, Olympic and Park.

H. T. Thompson, manager of Jane, writes me from Texas that W. A. McConnell keeps a general store at Mount Airy, a metropolis of twenty-one people in that State. This gives the lie to the oft-repeated statement that the American Theatrical Exchange is not interested in any outside enterprises.

Oh, but it's cold here! The weather man can never expect to get on the free list if he keeps it up.

"BIFF" HALL.

BOSTON.

The New Boy, Dr. Syntax, and Nat Goodwin the Novelties—Two New Plays Produced.

[*Special to The Mirror.*]

BOSTON, Feb. 11.

A few weeks ago the Columbia had The New Woman; to-night it has The New Boy, and it is to be expected that The New Man and The New Girl and The New Cat will favor Boston with visits in the immediate future.

Judging from the indications at the Columbia to-night that house will repeat the success of Charley's Aunt with The New Boy, although the masquerading school boy does not possess quite the humor of the old lady from Brazil. Still Jimmy Powers possesses extreme popularity with Boston audiences, and it is a pleasure to see him in a piece which gives him more opportunities than did Walker, London, last year. The company is a good one, and the run will go merrily on for an indefinite period.

Nat C. Goodwin, Jr., has at last attained the dignity of a great star since he can dispense with the Wednesday matinee at the Hollis Street, as do Julia Marlowe and some of the others who have been there this season. Mr. Goodwin began his annual engagement to-night before a crowded house, which found satisfaction in his admirable work in David Garrick and Lend Me Five Shillings. Can it be possible that this is the Goodwin of Hobbies, Little Jack Sheppard and The Skating Rink? Congratulations are certainly in order.

Firemen shuddered when they saw the bills of Superba going up for the Boston this week, for they recalled the fire at the Globe a little more than a year ago. The spectacle was greeted by a big audience at the Boston to-night, and the production was pronounced finer than that which was destroyed by fire. Julie Mackey's welcome was a cordial one, and the company was perfectly equal to all demands. An innovation was the presence of a ballet.

It was in July, 1881, that Cinderella at School was first produced at the Museum by a cast which included N. C. Goodwin, Jr., Signor Brocolini, Herbert Arthur, W. T. Lemoyne, John B. Mason, J. Nolan, Catherine Lewis, Rose Temple, Belle Mackenzie, Jennie Reiffarth, and Kate Ryan. To-night the new version under its new name, Dr. Syntax, was put on at the Tremont for a fortnight's engagement, and De Wolf Hopper, Bertha Walzinger, Jennie Goldthwaite, and Edna Wallace-Hopper made successes as great as their predecessors. The audience was large and enthusiastic.

Willie Collier opened to-night his first engagement at the Grand Opera House before a large audience, appearing in One of the Boys, which has been largely rewritten since it was given at the Museum last Spring. Mr. Collier's abilities now have full sway in the part of Ike and he does not have to assume the part of the good, too good in fact, brother. Louise Allen Collier is doing her best to make people forget that she ever did a kangaroo dance.

Aladdin, Jr., has drawn tremendously large audiences at the Castle Square, where the stage is particularly well adapted to displaying a spectacle to the best advantage. What carries this extravaganza on to success is the presence of four of the prettiest singers that Boston has heard for a long time and the finest scenery and costumes that have ever been brought to Boston from Chicago. Fred. Dangerfield tells me that preparations for next Summer's spectacle were well under way. He left for that city last week to resume his active work.

The Ivy Leaf has been here time and again and yet it had a good attendance at the Bowdoin Square to-night, when it opened a week's engagement.

This is the last week of Westward Ho! at the Museum, where it concludes a successful run of seven weeks to make way for a revival of Zip, in which Annie M. Clarke will return to the stage where she was for so long the leading lady. Annie Lewis will play Zip, and others from the Westward Ho! cast will be J. H. Ryley, George F. Marion and Harry Davenport. The newcomers will be Helen Dayne, Mrs. Pennoyer, Sheridan Block, John Glendenning and Edgar Halstead.

To-night marked the opening of the tenth week of A Black Sheep at the Park. Next week Fannie Johnston comes from the Museum to take the part of the queen of burlesque.

Hereafter a stock company will hold the stage of the Palace, making a change of bill each week. The organization is headed by William Stafford and Florence Gerald, and includes Frederick Ormonde, Eugene Sweetland, James H. Griffith, George Ricketts, Gussie Gill, Harry K. Leonard, Lillian Calef, and Kate Alleyne. The bill for the opening of the stock season was Wife for Wife, which had never been done in this city. Pink Dominoes will be revived to follow.

The other bills of the week are: Keith's and Howard Athenæum, continuous variety; Lyceum, Old Age and Youth; Grand Museum, Katherine Rober in Gyp.

Mr. and Mrs. Kendal produced A Leader of Men 9, for the last night of their engagement at the Tremont. The piece is by Charles E. D. Ward, or as he is known in London, C. E. Mallet, which is thought by many to be a cover for Comyns Carr. The cast follows: Robert Llewelyn, M. P., Mr. Kendal; Lord Killarney, M. P., Norman Forbes; Archdeacon Baldwin, J. F. Graham; Louis Farquhar, H. Cooper Cliffe; Morton Stone, Wm. Lugg; Jack Carnforth, H. J. Carvill; Adolphus Poole, G. P. Huntley; James, P. T. Ames; Stephen, G. W. Hardy; Lady Solway, Florence Cowell; Mrs. Alsager-Ellis, Marion Lea; Barbara Deane, Nellie Campbell; and Mrs. Dundas, Mrs. Kendal. The plot is based on the Parnell O'Shea scandal. It is a play of many words and very little action. There are some bright epigrams in the dialogue, but the piece will hardly have any popularity.

Another new play to meet with none too cordial a reception from critics was A Woman's Power, which Effie Ellsler grve at the Grand Opera House. The piece is an adaptation of the old English play, Camilla's Husband, which once enjoyed marked popularity. The new version has been made by Robert Drouet, but it will not share the popularity of his Doris. Miss Ellsler did some effective work, and it was due to her artistic skill that the piece was as effectively given as it was. She deserves a better medium, although Hazel Kirke and Doris have not yet lost their power to please.

The Bijou Opera House will open its regular season Feb. 18 with George W. Wilson in Uncle Dudley. Mr. Wilson will have a clever supporting company, including Frank Currier, Trixie Friganza, Mary Cahill, Louise Homer, and Agnes Cahill.

The Twentieth Century Girl, when it concludes its New York run, will be brought to the Park to succeed A Black Sheep.

Among the supporting company engaged by Rich and Harris to appear in John J. McNally's new piece, The Widow Jones, are John C. Rice, Ada Lewis, Jacques Kruger, T. W. Barnum, and Sally Cohen.

The Damrosch German opera season at the Boston is also meeting with generous patronage from season ticket buyers.

Kendall Weston has written a play with Mrs. Mary Barnard Howe. It is entitled The Other Fellow, and his company of amateurs will produce it at Belmont Feb. 22.

An exhibition of posters is to be held here this Winter.

Effie Ellsler gave a professional matinee of Doris at the Grand Opera House, 7, and the house was filled with the actors playing in the city.

This year the Boston Press Club's annual benefit will be opened by the Shoe and Leather Minstrels. The entertainment will be given in Music Hall.

Rumors about managerial changes are still floating around Boston. One story has it that Nelson Morkel will take the Columbia, backed by John Stetson, who will also run a New York house, while the Park will go into the hands of James A. Herne. A second story has it that W. A. Brady will get the Columbia beginning next season, while John Stetson will get charge of the Castle Square. All these rumors are to be taken with salt, for time alone will tell what changes are to come about.

Sterling Elliott's petition has at last been sent to the legislature asking for an act to establish rules and regulations for theatres and places of amusement. A bill accompanying the petition provides that theatre managers shall, among other things, establish such rules that "their patrons shall have the opportunty to witness the play to be given, without obstruction or annoyance; any person wilfully obstructing the view of any other person attending such place of amusement, after they have been notified, shall be liable to a fine not exceeding $10." Theatrical men of the city are disposed to be facetious over the matter and consider such a law impracticable.

JAY B. BENTON.

PHILADELPHIA.

The Record of the Week and Current Attractions in the Quaker City—Theatrical Notes.

[*Special to The Mirror.*]

PHILADELPHIA, Feb. 11.

The New Woman at the Walnut brought into prominence the art of Mrs. D. P. Bowers, Annie Russell, Virginia Harned, and Mrs. E. M. Holland. The bitterness of the weather affected the attendance somewhat. The Cotton King follows with a heavy advance sale and a full house. The engagement is for three weeks.

De Wolf Hopper's Dr. Syntax is the most acceptable work of his career. His company is the best he has yet had. His engagement closed Saturday night, and has been quite as successful as any he has yet played at the Chestnut Street Opera House. Mrs. Potter and Mr. Bellew with their latest play, Charlotte Corday, appeared to an excellent house this evening.

Charley's Aunt began the twelfth and final week of its run at the Chestnut Street Theatre this evening. The engagement, with the exception of that of Princess Bonnie, has been the greatest in the history of the house. This is a silver souvenir evening.

Camille D'Arville's return engagement at the Broad began with a crowded house, and with a large advance sale. She has become very popular with her large audiences, and The Magic Kiss has proven a magnet as may be shown by the fact that this is its third engagemeet in the city.

At the Standard Blacklisted got into trouble. The managers of the company were in debt, and on Friday the leading members asked for their back pay. The play itself is a combination of Lost Paradise, and The Long Strike. A Cracker Jack follows.

Shenandoah closed a fortnight's run which attracted a very large attendance. The play was never given with more attention to detail. Marie Wainwright in Daughters of Eve has a fine audience to welcome her return. The advance sale is very satisfactory.

Lewis Morrison has so many friends here that the sequence of large audiences at the Empire did not surprise. Mr. Morrison is troubled with an affection of the eyes, and after an examination by an occulist here was advised that if he did not cease work for a month they would fail him altogether. He has double vision. It is learned that he will rest for the time suggested, his part being taken by Callahan. The Prodigal Father plays a return date.

Rush City has been so changed that even its enemies, to say nothing of friends, would not know it. The cast is competent, and the National had another succession of big houses. The Ensign opened this evening to a big attendance.

The Meteors at Gilmore's Auditorium continued the pace set by The Devil's Auction. The performance is clean and deserving the immense patronage it received. Hyde's Comedians are on this week, strengthened by Redding and Stanton. The house to-night is full, and the advance sale covers Thursday.

The Private Secretary at Tissot's Grand Opera House drew immense business, although the cast was inferior. The Vale of Avoca is snowbound on the road, and did not open at the Grand this evening. Preparations are already being made for the grand opera season of the coming Summer.

The Land of the Midnight Sun, at the People's, enjoyed a fine week, notwithstanding the arctic blasts during three nights. The play has been so improved that it is now a strong attraction. The interpreting company is the best it has ever had. The Derby Winner is on for the current week, appearing to a large house this evening.

This is the last week of the Milton Aborn Opera company at the Bijou. The attendance here at all times is enough on the day to fill any two theatres in the city.

Creston Clarke closes his long run at the Girard Avenue on Feb. 16, giving Hamlet.

The New South is at Forepaugh's.

Si Perkins had a fair week at the Kensington. This week, The Police Inspector.

The Wilfred Clarke Comedy company has canceled all dates and returned to this city. Two of the former members of the company, A. L. Gisiko and wife, have brought suit for the recovery of their salaries for the balance of the season.

A new soubrette made her first appearance here last week struggling under the name of Prissie Gunckle.

Manager E. P. Simpson, of the People's, has recovered from erysipelas and returned to duty.

The youngest manager in town is Joseph Kelly, son of the owner of the National. He has just become a happy father.

The Black Crook opened to-night for a short run at the Academy.

Falstaff was presented in grand opera to a packed audience at the Academy Thursday afternoon, The Huguenots in the evenng. This performance closed the season of grand opera in this city. The stock scenery of the Academy for the production of these two masterpieces, exhibited as never before the close-fisted parsimony of the directors of this magnificent temple of music.

Cissy Fitzgerald, of the Gaiety company, was roasted by the local press because of her inability to dance. She did not appear on the night appointed, but two days later, and this did not add to the sweetness of the criticisms.

Manager Watt, of the Standard, was snowed in at Sunbury, where he went to sit in judgment of a play seeking a date at his house. He had a rough time of it.

Effie Clover, one of the brightest of all the soubrettes, will probably not again appear on the stage owing to the illness of her mother.

Manager Charles Yale is arranging a Trilby ballet in which all the dancers will appear in bare feet.

Efforts are being made to have Lizzie Macnichol join the Tissot Grand Opera company for the Summer, as prima donna contralto.

EDWIN RUSHTON.

WASHINGTON.

Comedy, Minstrelsy and Vaudeville—The Blizzard Closes the Bijou—Notes.

[*Special to The Mirror.*]

WASHINGTON, Feb. 11.

The Girl I Left Behind Me commenced an engagement to-night at the National Theatre before a large audience. The production was on an elaborate scale, and the performance was warmly applauded. John Drew next.

Chauncey Olcott in The Irish Artist drew a fine house on his opening at the Grand Opera House. This clever actor and singer was at his best, and his songs were repeatedly encored. Grand opera season follows.

The Stoddard Illustrated Lectures are at the Academy for an engagement of two weeks. Primrose and West's Minstrels is the next attraction.

Hi Henry's Premium Minstrels made their first appearance in this city to-night, and with a clever company, headed by Frank McNish, gave great satisfaction to a crowded house at Butler's Bijou Theatre. A Bunch of Keys follows.

Rose Hill's Folly company at the Lyceum Theatre proves a good drawing attraction. Gus Hill's New York Vaudeville Stars next.

A blizzard unprecedented in strength and fury struck this city the middle of the week, and broke up what looked like a large theatrical week. It closed Butler's Bijou Theatre Friday night, when The Prodigal Father company was playing. The severity of the storm delayed the arrival of the 12:15 train from Jersey City, having on board Beerbohm Tree and company and others who came on to play for the Press Club benefit Friday afternoon. Due here at 8 A. M., they arrived just in time to proceed immediately to the Grand Opera House, where a large audience anxiously awaited them. The impossibility of a return to New York for a performance that night was manifest, and Manager John A. Schoeffel wired to close the house. Mr. Tree and company and the New York contingent, after a call upon President and Mrs. Cleveland at the White House, left for New York at 6:30.

The benefit was a great success, netting in the neighborhood of $3,000. The programme was lengthy and varied, and comprised Beerbohm Tree and company in scenes from acts two and three of Hamlet, with all the original scenery and accessories; the fourth act of Camille, with Mrs. Potter and Mr. Bellew and company; Julia Marlowe-Taber and company in Colombe of Ravestein; Sandow in exhibitions of strength; Mme. Pilar-Morin and her pantomime company in The Dresden Shepherdess; Mlle. Petrusca, handwalker and dancer; Maggie Cline; Alice Shaw the whistler; Thomas Ryan in exhibition of bag punching; Severus Schaeffer, juggler; and Takezawa's Imperial Japanese troupe.

Nelson Wheatcroft delivered a lecture on the drama Saturday morning before the faculty and students of the Martyn College of Acting and Oratory.

Billy Van's starring venture next season will be in a musical farce-comedy, entitled Australia.

The National Alliance of Theatrical Stage Employés have selected Gus Bothner's A Bunch of Keys company as the attraction for their first benefit at Butler's Bijou Theatre 18.

It is stated that the comic opera, Midas, by Alfred Baldwin Sloane, to be produced for the first time next Monday night at the Grand Opera House for a local charity by the Rouge et Blanc Club of Baltimore, has been secured by E. E. Rice for production next season.

The Players of Columb an University will repeat their successful presentation of Dorothy at the Grand Opera House 19.

Jennie O'Neill Potter, the monologue artist, produced a new one-part platform drama by Charles Barnard, entitled Which?, at Hetzerott's Hall on Saturday night, and scored a success.

JOHN T. WARDE.

CINCINNATI.

Two Prima Donnas Laid Up—Current Bills—A Bad Week at the Theatres.

[*Special to The Mirror.*]

CINCINNATI, Feb. 11.

The Gaiety Girl opened at the Walnut this evening to a large house. Next is Mrs. Langtry.

The Grand opened Sunday night with Primrose and West's Minstrels, who drew well. Underlined is Pauline Hall Opera company in Dorcas.

Havlin's has a farce comedy attraction this week in The Dazzler. Its prospects are good. The coming attraction is The Trolley System.

Sam T. Jack's Burlesque company in The Bull Fighter packed the Fountain yesterday. James B. Mackie follows in Grimes' Cellar Door.

The People's has Gus Hill's World of Novelties for the current attraction. Next week is Whallen and Martell.

A Texas Steer is at Heuck's, opening well yesterday. It is to be succeeded by The White Squadron.

Lost in New York is the melodrama presented to the patrons of Robinson's. Sadie Hasson in A Kentucky Girl next.

Francis Wilson's Opera company was badly crippled the past week. Amanda Fabris, the prima donna, was suffering from the grip, and was unable to appear until Friday night. Her place was filled by Josephine Knapp and the latter's role was taken by Loretta Morgan, one of the chorus girls. Miss Knapp herself was far from well, and was also unable to sing one night, when another member of the chorus was called upon to act as her substitute.

The weather the past week has been such as to discourage theatregoing. Cincinnati had its share of the general cold snap, and with the thermometer hovering about and below the zero points for several nights people were reluctant to leave their firesides.

The box-office of the Walnut was burglarized one morning a week ago and about seventy dollars taken from the cash drawer. Entrance was effected by means of a screw-driver.

The management of Robinson's Opera House are desirous of leasing it for next year.

Manager Havlin has been confined to his home by a severe cold. WILLIAM SAMPSON.

ST. LOUIS.

Corinne—The Lost Paradise—Aunt Bridget—A Summer Theatre for Light Opera—Notes.

[*Special to The Mirror.*]

ST. LOUIS, Feb. 11.

The Kimball Opera company opened at The Hagan Opera House yesterday, playing to two big audiences. The operatic extravaganza, Hendrick Hudson, with Corinne in the title role, was given in an elaborate manner, with a strong cast, gorgeous scenery and rich costumes.

The Lost Paradise, with William Morris as leading man supported by a strong cast, was the bill at the Olympic Theatre last night, and the opening house was good. The production was given with full regard to details. To-night Treasurer Mantz is taking a benefit, and his friends have filled the house.

George Monroe opened at Havlin's Theatre yesterday afternoon in his well-known comedy, Aunt Bridget, to a good audience.

The Rentz-Santley company filled the Standard Theatre twice yesterday.

The bill at Hopkins' Theatre yesterday included Lew Dockstader, Dora Wiley, and various strong vaudeville attractions. The California Road Agent was the melodrama presented by the stock company.

John Havlin was in town for several days last week on business connected with his enterprises here.

Colonel J. D. Hopkins went up to Chicago last Thursday night to be present at the opening of the Hopkins Theatre (formerly the People's Theatre), his new Chicago house, which opened under most auspicious circumstances yesterday.

There is a rumor that a new Summer theatre will be built at the terminus of one of the suburban street railroad lines, and that light opera is to be given there during the Summer season.

Gus Frohman is in St. Louis superintending the rehearsals of The Wandering Jew, which is to be produced by William Morris' company in Kansas City on March 31.

W. C. HOWLAND.

PITTSBURG.

Julia Marlowe-Taber, Sowing the Wind, Lewis Morrison—Other Attractions—Items.

[*Special to The Mirror.*]

PITTSBURG, Feb. 11.

Julia Marlowe-Taber opened at the Duquesne Theatre to-night to a good attendance, producing The School for Scandal. The engagement is for two weeks, and comprises an extensive repertoire. Aladdin, Jr., follows 25.

Sowing the Wind is due at the Alvin to-morrow night. The Tancred Commandery hold a reception and ball there to-night. Next week, Palmer Cox's Brownies.

At the new Grand Opera House, Lewis Morrison opened in Faust, supported by Florence Roberts as Marguerite, and an excellent company. The house was well filled, and the advance sale is large. Charles H. Hopper follows in The Vale of Avoca.

The Bijou was crowded to-night to see Gus Heege in Yon Yonson, and the new songs and dances were highly appreciated. Next attraction, Robert Gaylor in Sport McAllister.

Whallen and Martell's South Before the War company packed the Academy of Music. Next week, Sam Devere's company.

The seventeenth annual benefit of the B. P. O. Elks, Lodge No. 11, will take place at the New Grand Opera House afternoon of Feb. 15, and is to be participated in by all the companies here this week. Grand Exalted Ruler Edwin B. Hay, of Washington, D. C., will make the opening address.

Duncan B. Harrison was snowbound en route from New York here. It took him seventy-one hours to reach Pittsburg. E. J. DONNELLY.

SNOWBOUND.

[*Special to The Mirror.*]

GENEVA, N. Y., Feb. 11.—Richard Golden and his Old Jed Prouty company snowbound here for the last three days, losing Lyons Friday, and Penn Yan Saturday. Railroad traffic in all directions absolutely suspended over sixty hours. Our succeeding stand is fortunately this place to-night. We are due at Canandaigua to-morrow, and trust to make it on the railroad snowplow.

CHARLES MACGEACHY.

UNDER NEW MANAGEMENT.

[*Special to The Mirror.*]

PORTLAND, Ore., Feb. 11.—The opening to-night of the Marquam Grand under new management of Heilig and Lesster with the Calhoun Opera company in Amorita proved a pecuniary, artistic, and social success. The entire house was sold, Portlanders attended en masse, and the new managers were cordially and enthusiastically congratulated.

O. C. MITCHELL.

THE PRODIGAL DAUGHTER'S PLIGHT.

[*Special to The Mirror.*]

PROVIDENCE, R. I., Feb. 11.—There was no performance at the Providence Opera House to-night. The Prodigal Daughter company is here, but there was no scenery for the performance. There appears to be trouble somewhere.

HOWARD C. RIPLEY.

A FALSE REPORT DENIED.

[*Special to The Mirror.*]

KANSAS CITY, Mo., Feb. 11.—Please emphatically deny the published report that the Pawn Ticket 210 company was about to close. It is a malicious lie started by a dramatic paper whose correspondents I never recognize.

J. M. WARD.

AGNES BOOTH ENGAGED BY FROHMAN.

Charles Frohman has engaged Agnes Booth to create the part of the Sporting Duchess in the play by that name which will open the next season at the Academy of Music. This piece was known in England as The Derby Winner, and was secured by Mr. Frohman about two months ago.

Agnes Booth's part was played in London by Mrs. John Wood. Mrs. Booth will sail for Europe in March, and return for rehearsals of The Sporting Duchess in August.

MR. KENDAL AND THE CUSTOM HOUSE.

An investigation of the matters relating to Mr. Kendal's entry of theatrical costumes at the Custom House, recently noted in several of the newspapers, leads to the knowledge that all concerned are satisfied that Mr. Kendal's action throughout was honorable and straightforward, and that there was no thought or intention on his part of defrauding the government.

ABOUT TWO COLONELS.

William Richard Goodall's pastoral comedy, Two Colonels, seems to be not only an entertaining, but a very instructive play. An incident occurred while Mr. Goodall was in Washington that is illustrative of the effect upon the auditor.

The stage door-keeper came to Mr. Goodall one evening and told him that two old men were waiting to see him. Mr. Goodall was superintending the striking of a complicated scene. After the curtain rose on the third act he went to the stage entrance and there found two men of soldierly bearing awaiting him. He recognized one as a Southern man, the other was a Northerner.

The Southerner extending his card, upon which was the name of Major Ferris, said: "Mr. Goodall, I am a Southerner. Allow me to introduce you to Colonel Kirby, a Union colonel, sir. We have constituted a part of a very interested audience."

Mr. Goodall, taking a hasty summary of the men before him, noticed that one wore a button signifying that he was a member of the Loyal Legion; the other had a button that proclaimed him to be a member of the Army of Virginia.

Major Kirby, continuing, made the remark that the Governor of North Carolina made to the Governor of South Carolina which was at once acted upon, and Mr. Goodall, locked arms between the Southern major and the Northern colonel, proceeded to the nearest café, and there let the tide drift out all-sectional prejudice. This to Mr. Goodall was a triumph.

Secretary Herbert saw the play on the night of its production. The following day at his request the author was presented to him, when he told him this story:

"When I was a Confederate colonel my life was saved at the battle of Seven Pines by a Maine soldier, who prevented a revengeful comrade from running his bayonet through the breast of the Alabama officer, who had been wounded and had fallen from his bullet riddled horse. When I was a member of Congress I endeavored unsuccessfully to learn from my colleagues in the Maine delegation the name of my preserver.

"After I became Secretary of the Navy I received a letter from a man in California, asking if I were the Colonel Herbert captured at the battle of Seven Pines. The writer of the letter was Jonathan Newcome, and he said that he was one of the Maine soldiers who participated in the capture. In answering the letter I made an appointment to meet the man in California.

"Some time after this I went to California to visit the navy yard, and there met the Maine soldier. I found that the man had been at the front in the attack and had taken me to the rear as a prisoner, but it was not the man who had saved my life. My preserver, the Sergeant, had been killed at Gettysburg, and the search for him was ended.

"I was deprived of the opportunity of showing my gratitude to the principal, but I did the next best thing by extending it to one survivor of that little group, whom I had found. The man was a ship calker, who had drifted from Maine to the Pacific coast, and was poor and out of employment. The order of the Secretary of the Navy applying the civil service rules to navy yards was in force, but it was a rule made by an order and not by law. Although it was the policy of the department and insisted upon by the President that there should be no exception to this rule, I suspended it long enough to give this man work in the yard at his trade, and gave directions that as long as there was a ship or a boat in the navy yard to be calked the old Maine soldier should have work."

A SHAKESPEAREAN MENU.

Appleton Morgan, president of The Shakespeare Society of New York, which has recently varied its intellectual labors with banquets, whose features have been suggestive of the table of the Elizabethan period, has devised the following bill, which may figure in the next event of the kind:

OYSTERS.
Ostend à la Jack Falstaff.

SOUP.
Barley Broth.

FISH.
Luce (Pike), from Charlecote Park. Pilchards, from Windsor Forest. Brook Trout,
(Wine—A Flagon of Rhenish.)

HORS D'OEUVRE.
Cold Capon's leg and Madeira. Beef and Mustard.

ENTRÉE.
Hot Venison Pasty.
(Wine—Sack and Sugar.)

ROAST.
Peacock. Swan.
(Pièces Montées.)
Wine—Malmsley à la Richard II.

VEGETABLES.
Roasted Turnips, Artichokes, Radishes, "Patience" (Rhubarb), Onions, Eschalottes, Cabbage.

BREAD.
Manchet, Oaten Cakes, Caraways.

RELISHES.
Anchovies, Caviar, Olives.

GAME.
Wild Duck from Lincolnshire.
(Wine—Canary.)

SALADS.
Watercresses Shottery, Lettuce Hollandaise, Capers St. Albans.

DESSERT.
Apple-John,
Pippins and Cheese.

FRUITS.
Dates, Raisins, Ginger.

PUNCH.
Methiglin.

TOBACCO.
Virginia à la Sir Walter.

BRANDY.
Aqua Vitæ a discretion.

ANOTHER BIG SYNDICATE.

A syndicate is now being formed in this city to secure the plot of land at the corner of Thirty-third Street and Broadway and build upon it a playhouse that will equal if not surpass in comfort and luxury the best appointed theatres in this country.

The names of the organizers are at present withheld, but they are said to be all well known as big moneyed men. It is the opinion of the prime movers in the scheme that there is no better site in the city for theatrical purposes than the spot selected. All the stores now between Thirty-third Street and Rogers, Peet and Company's establishment will be pulled down. The plot also includes about half a block on Thirty-third Street.

It is said that the organizers have made a bid for such portions of Niblo's Theatre as can still be utilized, such as the stage, etc.

MR. DODSON IN HARNESS AGAIN.

J. E. Dodson took his place in the cast of The Masqueraders Monday night, having been prevented through illness from appearing since the evening of the 5th inst. In Mr. Dodson's seventeen years' professional career this is the first case in which he has ever been out of a bill in which he was to appear. This record is one to be proud of.

SIXTY HOURS IN A SNOW-DRIFT.

Fanny Rice and her Nancy company have just passed through an experience with snow-drifts that they are not likely to forget soon.

Manager Frank E. Morse writing from Tipton, Pa., says: "We are now waiting here for the snow-plows, which have been sent for to Reading. We started from Allentown early this morning and got stuck close to here. John Mishler, who is with us, received a dispatch at noon from the superintendant of the Reading division saying that three locomotives and fifty men were coming to our help. But we expect to be all night. The members of the company have left the cars and taken refuge in the hotel.

"Food is scarce, but G. W. Purdy has just sent me word that he had just struck some nice wiener wurst and Tony Faust's beer and invited me to supper and a game of auction pitch. Miss Rice and the other ladies are feasting on the best the hotel affords, and they pass the time playing checkers.

"A report has just come in that the snow drifts are fifteen feet deep and that twelve freight trains are stalled ahead of us along the line. It is a pretty sight to see the engines covered with snow, and a later report is that the snow plow is nearer and will be here in an hour. If so, we shall reach Reading at 5:20 P. M., and can meet the engagement."

"FRIDAY, 4 P. M. We have managed to crawl four miles and are at Lyons, Pa. The railroad people say we can't get out till 9 A. M. to-morrow. So we have put up here for the night. The hotel only has eight rooms. Some of us must sleep in the cars. The snow plow and our train of four cars and four engines are buried in fifteen feet of ice and snow. It is blowing great guns, and the thermometer is at zero. The train hands refuse to work any more. They have been hard at work digging for forty-eight hours and are more dead than alive. There are six inches of snow on the floor of each car, and if the storm does not abate they say the train will be completely buried. Several of us have been frost bitten."

SATURDAY, 9 A. M.—No news. We may have to stay two days more. The wind is blowing harder than ever. All our coal and wood has been consumed, and we have no fires. Mishler and Purdy have put on their storm clothes and have gone to the depot to see how matters are. Last night several members of the company could not find a bed in the hotel, so went to the cars. They found, however, that all the seats had been taken out and piled up to make beds for the train hands. So the actors came back to the hotel and sat up in the dining room chairs. It was almost as cold in the house as out. Mrs. Rice and her baby and all the ladies have to exercise constantly to keep warm."

"Hurrah! 4:30 P. M. A train has just forced the drift. The siege is raised and we may reach Reading by to-morrow morning."

THE DRAMATISTS CLUB LIST.

Owing to its failure to obtain an amendment to the Copyright law, The American Dramatists Club have decided to print a registry of plays and authors. The book is to be issued annually by the club, and will be sent without charge to the manager of every place of entertainment and to the manager of every theatrical company throughout the United States and Canada.

It will be published as "The American Dramatists Club List," and will be a standard of references concerning titles of plays, their authorship, and legal ownership or control. It is the aim of the club to include in this list the essential facts concerning every play produced in this country that is entitled to protection under American and international law.

The book will be the size of "The North American Review," and it has been decided to accept a certain amount of advertising to defray the expense of its publication. Should the Club derive any profit from the book, it will be reserved as a fund to carry on the work next year at Washington in securing the proposed amendment to the Copyright Law.

REFLECTIONS.

Maud Edna Hall, having closed with In the Tenderloin, is visiting in New Orleans prior to a journey to San Francisco, where she will fill an engagement as leading woman of the Grand Opera House stock.

The Boston *Journal*, commenting on Evelyn Evans' performance of Dunstan Kirke with Effie Ellsler at the Grand Opera House in that city last week, says: "He gave to the part of the old miller an air of sincerity, dignity, and and repose that was absolutely convincing, and in the quiet and pathetic scenes, many eyes in the audience were suffused with emotion by the genuineness of his pathos. It was a fine and striking bit of work, as good as anything we can recall."

Helene Brooks (Mrs. Mestayer) who has been very ill for the past month with pneumonia, is slowly recovering. She will spend the rest of the season at Asheville, N. C., with her mother.

Harry G. Keenan left Gustave Frohman's Charity Ball and Men and Women company on Feb. 2, to join George Kendall's repertoire company, in which he will play juveniles.

It is rumored that a new theatre will be built on the site of the old Agricultural Hall, Charleston, S. C., and that it will have a roof garden—something not yet tried in the South.

Sadie Hasson, who is resting this week, opens in Cincinnati Feb. 17.

James B. Mackie opened his supplemental season yesterday at Frederick, Md., and will next week appear at the Fountain Square Theatre, Cincinnati. His company numbers eighteen, recent engagements being the Continental Quartette, formerly with Blue Jeans. Louise Sanford, Kittie Gilmore, the Smythe Sisters, Hattie Haynes and the Misses Spencer and Winston, J. Henry Mack, H. E. Moesler, Burt J. Kendrick, Alfred La Brie, W. H. Frisbie, John P. McDonald and James B. Mackie make up the company.

Madame Herrmann fascinated San Francisco with her new spectacular dance creations, the critics generally admitting her dances to be the finest examples of terpsichorean skill and beauty ever seen there.

On Friday last Howard Paul gave a sumptuous dinner at the Holland House. His guests were Mr. and Mrs. Wallace Waugh, of the Boston *Home Journal*, Mr. and Mrs. Daniel Goldschmidt, Mr. and Mrs. Harrison Grey Fiske, and Miss Florence Guernsey. Chef Becker (who was for two years in the Prince of Wales' service) fairly outdid himself in the special *menu*, which reflected great credit upon Mr. Baumann's establishment.

On Saturday Creston Clarke will complete an engagement of fifteen consecutive weeks as a stock star at the Girard Avenue Theatre in Philadelphia.

Augustus Pennoyer writes that in spite of the severe weather Roland Reed's business is excellent. His new comedy, The Politician, has proved by the box-office test to be the best piece of property Mr. Reed has ever controlled. Not one adverse criticism has been written concerning it. Mr. Pennoyer says that Isadore Rush has made a great hit in the piece.

To oblige Rose Coghlan, Cecil Morton York deferred his departure for England. He will sail by the *Teutonic* on Wednesday, family matters making his departure imperative. Mr. York signed yesterday for next season with Daniel Frohman to play heavy leads, opening in New York about Sept. 2.

Harrison J. Wolfe has been for two weeks and is still very ill owing to a severe attack of sciatica.

Mrs. Romualdo Pacheo has withdrawn her play To Nemesis from Rose Coghlan, not being satisfied with the changes in the play made by the latter.

Signor Perugini will sail for Europe to-morrow (Wednesday) on the *New York*. The chief object of his trip is to get his brother's effects and to settle his affairs. He expects to return about Easter.

Amy Lee, of Pawn Ticket 210, writes from Des Moines: "I have not experienced such bitter cold weather since the blizzard in New York. I nearly lost my life in getting to Harrigan's Theatre on that memorable night. But I have never had such a siege of it as now. Since five weeks ago in Louisville we have not had a day warm enough to take a comfortable walk."

Helen Mowat will give a performance of Little Bo-Peep on Feb. 15, and a matinee on Feb. 16 at Drake's Opera House, Elizabeth, N. J.

Robert Wayne writes denying that his repertoire company has been pirating plays. He declares that the Wayne Players never played Warsaw and that the company has not been playing in New York State. He also says he pays royalties on all the plays he uses, and refers to H. R. Jacobs, Frederic Brytonand and Howard and Doyle.

Joseph Ransome is to open a starring tour under the management of William Richards. His repertoire will comprise Monte Cristo, La Tentation, Richelieu, Ingomar, A Man of Honor, and East Lynne.

Herrmann carries with him on his tours two magnificent horses. These he drives tandem.

Fanny McIntyre has temporarily retired from the Forepaugh Stock company owing to exhaustion due to overwork.

The marriage of Miss Jane Holahan (Jane Stuart) to General Louis Auer, of Milwaukee, Wis., will take place in New York on Feb. 26.

James H. Alliger has been engaged as the business manager of James Young.

After the performance at Koster and Bial's last Friday night the water main under the stage burst and filled the cellar and the musicians' room with water. The instruments were found, some floating in the water and some sunk beneath it.

Charles Frohman has purchased the American rights to Haddon Chamber's John à Dreams. Owing to the shortness of his engagement Mr. Tree has determined not to produce this piece, and it will accordingly be seen in this country for the first time at the Empire Theatre following The Masqueraders.

A testimonial benefit will be tendered the Postal Employés' Mutual Aid Association, in aid of a fund to incorporate the organization under the insurance laws of this State, at the Broadway Theatre on the afternoon of the 21st inst. Manager T. Henry French, who, with Manager Charles Frohman, is managing the affair, has donated the use of the theatre, and has also given the services of members of The District Attorney company.

The new piece that Marie Tempest is to produce is called An Artist's Model.

Among the improvements in the Casino, which will be reopened on Feb. 18, will be a new curtain, on which is painted "Diana's Hunt."

Aubrey Boucicault, of the Camille D'Arville Opera company, will have his new comic opera, Electra, produced in London this Summer, and will go across after the season of Madeleine closes, to witness the early performances.

Herrmann is now being titled The Napoleon of Necromancers, which in view of the recent great interest in Bonaparte is timely as well as appropriate. Herrmann has also invented a new word this season which he calls his "artist's dream" and that is "magi-comedy."

Ione Belle and May Curtis have been engaged by Walter D. Botto for George F. Krauss' The Two Fairies company.

Miss Jerry, Alexander Black's picture play, was given successfully before a pleased audience in the ball-room of the Waldorf, on Jan. 31. It is a charming and novel entertainment. Mr. Lincoln's evenings are growing in the popularity of cultured audiences.

Howard Gould has been engaged by Manager George H. Brennan for the role of Tomaso in Earnest Lacy's play, Rinaldo, which will be given its initial presentation by Joseph Haworth and company at the Castle Square Theatre, of Boston, on Feb. 25.

Kathryn Kidder's engagement in Mme. Sans Gêne at the Broadway Theatre will close on April 6. David Henderson's extravaganza, Aladdin, Jr., will be the ensuing attraction.

Louise Beaudet, accompanied by her company of nearly fifty persons, leave for Chicago this (Tuesday) afternoon, where they will open at the Schiller Theatre on Sunday, Feb. 17, when they will produce the new comic opera, The Dragoon's Daughter. The opera is the product of the combined efforts of J. Cheever Goodwin and Herman Perlet. Miss Beaudet is said to have an uncommonly strong part.

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DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macey, mgr.): Denver, Col., Feb. 23-March 2.

ADA GRAY: St. Catharines, Ont., Feb. 18.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Troy, N. Y., Feb. 13-14, Albany 15, 16, Boston, Mass., 18-23, New York city 25-March 2.

AGNES HERNDON (Thomas L. Hargreaves, mgr.): Troy, N. Y., Feb. 12, Cohoes 13, 14, Syracuse 15, 16, Auburn 18, Geneva 19.

A TEXAS STEER: Cincinnati, O., Feb. 11-16, Chicago, Ill., 17-23.

ALTON COMEDY (Charles E. Jones, mgr.): Syracuse, N. Y., Feb. 11-13, Camden 14, Rome 15, Utica 16, Herkimer 18, Watertown 19, Carthage 20, Malone 21, Caldwell 22, Ogdensburg 23, Cornwall, Ont., 25, Ottawa 26, 27, Rouse's Point, N. Y., 28.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Lexington, Ky., Feb. 13, Louisville 14-16.

ALMA HEYWOOD (Edgewood Folks): Jackson, Mich., Feb. 14, Charlotte 15, Owosso 16, Ionia 18, Grand Rapids 19.

ACROSS THE POTOMAC (Edgar Foreman, manager): Dayton, O., Feb. 11-13, Columbus 14-16.

A BREEZY TIME (Fitz and Webster, mgrs.): Central City, Neb., Feb 12, Columbus 13, Schuyler 14, Fremont 15, Council Bluffs, Ia., 16, Atlantic 18, Red Oak 19, Glenwood 20, Clarinda 21, Creston 22, Osceola 23, Chariton 25.

A CORK MAN (H. S. Mitchell, mgr.): Louisville, Ky., Feb. 11-16.

AMAZONS (Percy Sage, bus. mgr.): Springfield, Mass., Feb. 12, New London, Conn., 13 New Haven 14, New Britain 15, Meriden 16, Philadelphia, Pa., 18-23.

A BLACK SHEEP: Boston, Mass., Dec. 10—indefinite.

A RAILROAD TICKET (W. W. Freeman, mgr.): Decatur, Ill., Feb. 13.

AUGUSTIN DALY'S STOCK: New York city Nov. 27—indefinite.

A BAD BOY (C. S. Primrose, bus. mgr.): Beardstown, Ill., Feb. 12, Vermont 13, Winchester 14, Mt. Sterling 15, Carrollton 16.

ALABAMA (Clement Bainbridge, prop.): Peoria, Ill., Feb. 14, Davenport, Ia., 16, Ottumwa 19, Marshalltown 20, Des Moines 21, Oskaloosa 22, Kansas City, Mo., 24-March 2.

A BARREL OF MONEY (Cookson and Swan, mgrs.): Owego, N. Y., Feb. 12, Carbondale, Pa., 13, Wilkesbarre 14-16.

A GAIETY GIRL (No. 1; George Edwardes, prop.): Cincinnati, O., Feb. 11-16.

AUNT SALLY (Woodhull and Gray, props.): Shreveport, La., Feb. 12.

A CRACKER JACK: Philadelphia, Pa., Feb. 11-16.

BALDWIN-ROGERS: Charleston, S. C., Feb. 11-16.

BUBB COMEDY (George H. Bubb, mgr.): Bangor, Me., Feb. 11-16, Augusta 18-23, Lewiston 25-March 2.

BUNCH OF KEYS (Gus Bothner, mgr.): Charlottesville, Va., Feb. 12, Richmond 13, 14, Norfolk 15, Soldiers' Home 16, Washington, D. C., 18-23.

BEN HUR (W. C. Clark, mgr.): Altoona, Pa., Feb. 14-16.

BEERBOHM TREE: New York city Jan. 28—Feb. 23.

BARNES AND MARVIN'S PLAYERS: Moberly, Mo., Feb. 11-16.

BARBOUR THEATRE: Corey, O., Feb. 11-16.

BLUE JEANS: Buffalo, N. Y., Feb. 11-16.

CROSS ROADS OF LIFE (Garrick and Collier, mgrs: Ann Arbor, Mich., Feb. 13, Toledo, O., 14-16.

COON HOLLOW: Owego, N. Y., Feb. 13, Rochester 14-16.

COUNTRY CIRCUS: Memphis, Tenn., Feb. 14-16.

CARRIE LAMONT: Atlanta, Ga., Feb. 11-16.

COUNTY FAIR (Arthur G. Thomas, mgr.): Chicago, Ill., Feb. 3-23, Defiance, O., 25, Fostoria 26, Newark 27, Wheeling, W. Va., 28.

COLORADO (Memminger and Co., mgrs.): Colorado Springs, Col., Feb. 18, Salida 19, Leadville 20, Grand Junction 21, Provo, Utah, 22, Salt Lake City 23, Ogden 25.

CHARLES DICKSON: Montreal, P. Q., Feb. 11-16.

CORSE PAYTON (David J. Ramage, mgr.): Circleville, O., Feb. 11-16, Portsmouth 18-23, Marietta 25-March 2.

CLAXTON-JANAUSCHEK: Rochester, N. Y., Feb. 14-16.

CHARLEY'S AUNT (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., Nov. 26-Feb. 16.

CHARLEY'S AUNT (Southern, Charles Frohman, mgr.): Zanesville, O., Feb. 12, Chillicothe 13, Portsmouth 14, Ironton 15.

CHARLEY'S AUNT (Eastern; Charles Frohman, manager): Brockville, Ont., Feb. 12, Ogdensburg, N. Y., 13, Kingston, Ont., 14, Belleville 15, Coburg 16, Port Hope 18, Guelph 19, Berlin 20, Stratford 21, Brantford 22, Niagara Falls, N. Y., 23.

CHAUNCEY OLCOTT (Irish Artist); Augustus Pitou, mgr.): Washington, D. C., Feb. 11-16.

CONROY AND FOX (Hot Tamales); J. A. Reed, mgr.): Toronto, Ont., Feb. 11-16.

CLAY CLEMENT (New Dominion; Gustave Frohman, mgr.): Columbus, Ind., Feb. 13, Peru 14, Kokomo 15, Lebanon 16, Crawfordsville 18, Danville, Ill., 19, Champaign 20, Bloomington 21, Springfield 22, Galesburg 23.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): New York city Feb. 11-16, Newark, N. J., 18-23.

DENMAN THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-April 27.

DERBY WINNER: Philadelphia, Pa., Feb. 11-16.

DOWN IN DIXIE (Davis and Keogh, mgrs): New York city Feb. 11-16.

DONNELLY AND GIRARD: Harlem, N. Y., Feb. 11-16, Brockton, Mass., 18, Salem 19, Haverhill 20, Lowell 21-23, Jersey City, N. J., 25-March 2.

EIGHT BELLS (John F. Byrne, prop.): Kansas City, Mo., Feb. 11-16, Leavenworth, Kans., 17, Topeka 19, Atchison 20, St. Joseph, Mo., 21, Beatrice, Neb., 22, Lincoln 23, Sioux City, Ia., 25, 26.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3—indefinite.

EMILY BANCKER (Our Flat; Thomas W. Ryley; mgr.): Sprague, Wash., Feb. 13, Walla Wal'a 14, North Yakima 15, Ellensburg 16, Port Townsend, B. C., 18, Victoria 19, 20, Nanaimo 21, Vancouver 22, 23, Whatcom, Wash., 25, Seattle 26, 27, Olympia 28.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Pittsburg, Pa., Feb. 11-16, Beaver Falls 18, Rochester 19, Warren, O., 20, Elyria 21, Kalamazoo, Mich., 22, Pullman, Ill., 23, Chicago 24-March 2.

E. H. SOTHERN (Daniel Frohman, mgr.): Ottawa, Ont., Feb. 11-13, Toronto 14-16, Buffalo, N. Y., 18-23, Philadelphia, Pa., 25-March 16.

FINNIGANS' BALL (Murray and Mack; Frank T. Merritt, mgr.): Johnstown, Pa., Feb. 16, Altoona 18, Reading 20, Harrisburg 21, 22, Lancaster 23, Philadelphia 25-March 2.

FAST MAIL (Northern, Martin Golden, mgr.): Montreal, P. Q., Feb. 11-16, Ogdensburg, N. Y., 18, Watertown 19, Canastota 20, Oneida 21, Rome 22, Utica 23.

FAST MAIL (Southern; J. B. Hogan, mgr.): Mobile, Ala., Feb. 12, Meridian, Miss., 13, Tuscaloosa, Ala., 14, Selma 15, Montgomery 20, Troy 21, Americus, Ga., 22, Albany 23, Thomasville 25, Tallahassee, Fla., 26, Gainesville 27, Ocala 28.

FELIX MORRIS (Frank Williams, mgr.): Albany, N. Y., Feb. 11-13, Ottawa, Ont., 14-16.

FANNY RICE (G. W. Purdy, mgr.): Chester, Pa., Feb. 12, West Chester 13, York 14, Alexandria, Va., 15, Charleston W. Va., 16.

FANNY DAVENPORT: New York city Dec. 11-Feb. 23.

FABIO ROMANI: Bluffton, Ind., Feb. 12, Logansport 13, Indianapolis 14-16.

FRIENDS (Arthur C. Aiston, mgr.): Chicago, Ill., Feb. 10-16, Cleveland, O., 18-23.

FAUST (Morrison's Western; E. J. Abram, mgr.): Nebraska City, Neb., Feb. 12, Lincoln 13, Beatrice 14, Hastings 15, Grand Island 16, Denver, Col., 18-23, Greeley 25, Cheyenne, Wyo., 26, Colorado Springs, Col., 27, Leadville 28.

GALLEY SLAVE: Grand Rapids, Mich., Feb. 11-16.

GILLHOOLYS ABROAD: Des Moines, Ia., Feb. 13.

GLORIANA (Charles L. Young, mgr.): Lansing, Mich., Feb. 14, Waukon 15, Portage, Wis., 22.

GREEN GOODS MAN (E. J. Abram, mgr.): Sioux City, Ia., Feb. 14, Sioux Falls, S. D., 15, Mankato, Minn., 16, St. Paul 17-23, Minneapolis 24-March 2.

GORDON AND WELLS: Ashland, Ky., Feb. 11-16.

HARRY LINDLEY'S STOCK (Everett King, mgr.): Gloucester, Mass., Feb. 11-17.

HOWARD WALL'S IDEALS: Wilkes Barre, Pa., Feb. 11-16.

HANDS ACROSS THE SEA (David Elwyn Dow, mgr.): Dover, N. H., Feb. 12, Dexter 13, Pittsfield, Mass., 14, Augusta, Me., 15, Rockland 16, Camden 18, Bootha bay 20, Bath 21, Portland 22, 23.

HUMANITY (W. A. Brady, mgr.): New York city Feb. 4—indefinite.

HARRIGAN STOCK (M. W. Hanley, mgr.): New York city Dec. 10—indefinite.

HALLEN AND HART (James Jay Brady, mgr.): Cleveland, O., Feb. 11-13, Hamilton 15, Chicago, Ill., 17-23, Lexington, Ky., 25, Knoxville, Tenn., 26, Atlanta, Ga., 27, Birmingham, Ala., 28.

HORNE'S SHORE ACRES (William B. Gross, mgr.): Chicago, Ill., Jan. 27-Feb. 23, Buffalo, N. Y., 25-March 2.

IVY LEAF (Powers; G. D. Johnson, manager): Boston, Mass., Feb. 11-16, Buffalo, N. Y., 18-23.

IN OLD KENTUCKY (No. 1): Brooklyn, N. Y., Feb. 11-16.

IN OLD KENTUCKY (No. 3): Warren, O., Feb. 12, Canton 13, Salem 14, Beaver Falls, Pa., 15, East Liverpool, O., 16.

IDA VAN COURTLAND: Racine, Wis., Feb. 12-16, Jackson, Mich., 18-23.

JANE COOMBS: Independence, Ia., Feb. 13, Dubuque 14, Freeport, Ill., 15, Monroe, Wis., 16.

JAMES O'NEILL (W. F. Connor, mgr.): Cairo, Ill., Feb. 12, Memphis, Tenn., 13-16 Vicksburg, Miss., 18, Meridian 19, Selma, Ala., 20, Montgomery 21, Birmingham 22, 23, Atlanta, Ga., 25, 26, Augusta 27, Macon 28.

JOSEPH MURPHY: Detroit, Mich., Feb. 11-16, Battle Creek 18, Lansing 19, Bay City 20, East Saginaw 21, London, Ont., 22, Hamilton 23, Toronto 25-March 2.

JULIA MARLOWE-TABER (Fred. Stinson, mgr.): Pittsburg, Pa., Feb. 11-23, Cleveland, O., 25-March 2.

JOHN L. SULLIVAN (D. J. Kennedy, mgr.): Lynchburg, Va., Feb. 12, Knoxville, Tenn., 13, Chattanooga 14, Rome, Ga., 15, Atlanta 16, Augusta 18, Charleston, S. C., 19, Savannah, Ga., 20, Jacksonville, Fla., 21, Macon, Ga., 22, Columbus 23.

JOHN DREW (Charles Frohman, mgr.): Baltimore Md., Feb. 11-16.

J. E. COMERFORD: Willimantic, Conn., Feb. 13, South Manchester 14, Holyoke, Mass., 15, 16, Bridgeport, Conn., 18, Danbury 20.

J. K. EMMET: Joplin, Mo., Feb. 12, Carthage 13, Parsons, Kans., 14, Independence 15, Arkansas City 16, Winfield 18, Wellington 19, Wichita 20, Pueblo, Col., 22, Colorado Springs 23, Cripple Creek 24, Denver 25-March 2.

JAMES YOUNG (Tragedian; George E. Gill, mgr.): Irwin, Pa., Feb. 14, Greensburg 15, Houtzdale 16.

JOE OTT (Star Gazer): Greenfield, Mass., Feb. 12, Northampton 13, Keene, N. H., 15.

JACK AND JILL: Tulare, Cal., Feb. 11-16, Hanford 18-23.

JOHN PRINGLE: Edgemont, S. D., Feb. 11-16.

JOHN E. BRENNAN (Frank W. Lane, mgr): Clearfield, Pa., Feb. 12, Montoursville 15, Bloomsburg 16, Wilkesbarre 18.

J. E. TOOLE (Louis Egan, mgr.): Scranton, Pa., Feb. 14, Philadelphia 18-23.

J. H. WALLICK: Columbus, O., Feb. 11-13, Richmond, Ind., 14, Springfield, O., 16, Kenton 18, Fostoria 21, Tiffin 22, Sandusky 23, Toronto, Ont., 25-March 2.

JAMES B. MACKIE (Grimes' Cellar Door): Hagerstown, Md., Feb. 12, Martinsburg, W. Va., 13, Cumberland, Md., 14, McKeesport, Pa., 15, Washington 16, Cincinnati, O., 17-23, Hamilton 25, Richmond 26, Xenia 27.

KITTIE RHOADES: Red Bank, N. J., Feb. 11-16, Mt. Vernon, N. Y., 18-23, Sing Sing 25-March 2.

KARRINGTON AND RANSOME: Scranton Pa., Feb. 12.

KENDALL DRAMATIC: Odell, Ill., Feb. 14-16, Lexington 18-23.

KENNEDY'S PLAYERS (John K. Dickson, mgr): North Adams, Mass., Feb. 11-16.

LYCEUM DRAMATIC (Henderson's): South Bend, Ind., Feb. 11-17, Logansport 18-23.

LIMITED MAIL (Elmer E. Vance, mgr.): Chicago, Ill., Feb. 10-16, Memphis, Tenn., 17-19, Jackson 21, Cairo, Ill., 22, Paducah, Ky., 23, Owensboro 25, Henderson 26, Washington, Ind., 27, Brazil 28.

LILLIAN LEWIS: Indianapolis, Ind., Feb. 12, Columbus, O., 15, 16, Louisville, Ky., 18-23.

LABADIE-ROWELL: Charleston, Ill., Feb. 12, Paris 13, Sullivan 14, Olney 21, Mt. Carmel 22.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Elizabeth, N. J., Feb. 12, Yonkers, N. Y., 14, Poughkeepsie 15, Cohoes 16, Gloversville 18, Troy 19, 20, Hoboken, N. J., 21-23.

LILIPUTIANS (Rosenfeld Brothers, mgrs.): Louisville, Ky., Feb. 11-13, Indianapolis, Ind., 14-16, St. Louis, Mo., 17-March 2.

LITTLE TRIXIE (Fred. Robbins, mgr.): Worcester, Mass., Feb. 11-16, Manchester, N. H., 21-23.

LEWIS MORRISON (E. J. Abram, mgr.): Pittsburg Pa., Feb. 11-16, Zanesville, O., 18, Middletown 19, Dayton 20, 21, Mansfield 22, Fremont 23, Chicago, Ill., 25-March 2.

LOST IN NEW YORK (Colton and Reno, mgrs.): Cincinnati, O., Feb. 11-16.

LILLIAN TUCKER (Charles C. Vaught, mgr.): Bangor, Me., Feb. 4—indefinite.

LOWE'S COMEDY: Fredonia, Kans., Feb. 11-16.

MADGE TUCKER (Gaskell and Bell, mgrs.): Mt. Vernon, O., Feb. 11-16.

MME. AND AUGUSTIN NEUVILLE: Wilkes Barre, Pa., Feb. 11-13.

MELVILLE COMEDIANS: Boswell, Ind., Feb. 12-14, Milford, Ill., 15-18.

MILTON NOBLES: Louisville, Ky., Feb. 11-16, Huntington, W. Va., 18, Charleston 19, Wheeling 21, 22, McKeesport, Pa., 23.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Newport, R. I., Feb. 12 Fall River, Mass., 13, Worcester 14, Hartford, Conn., 15, New Haven 16, Philadelphia, Pa., 18-23, Baltimore 25-March 2.

MINNIE LESTER (George E. Mitchell, mgr.): White Plains, N. Y., Feb. 11-16, New Rochelle 18-23, Orange, N. J., 25-March 2.

MABEL PAIGE (M. A. Mosley, mgr.): Birmingham, Ala., Feb. 11-16, Tuscaloosa 18, 19, Mobile 20-23.

MORA: Ilion, N. Y., Feb. 11-16.

MINNIE SEWARD (Frederic Seward, mgr.): Bridgeton, N. J., Feb. 11-16, Millville 18-23, Fall River Mass., 25-March 3.

MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): New York city Feb. 11-23.

MAUD HILLMAN (W. G. Snelling, mgr.): Elmira, N. Y., Feb. 11-16, Carbondale, Pa., 18-23, Philadelphia 25-March 2.

MORA (Fred. Williams, mgr.): Rochester, N. Y., Feb. 11-16.

MME. SANS GENE (Augustus Pitou, mgr.): New York city Jan. 14—indefinite.

MILK WHITE FLAG: New York city Oct. 8-Feb. 23.

MARIE JANSEN: Buffalo, N. Y., Feb. 11-13.

MAN WITHOUT A COUNTRY: Chicago, Ill., Feb. 11-16.

MARIE BURROUGHS (D. A. Bonta, mgr.): St. Louis, Mo., Feb. 11-16, Denver, Col., 18-23, Colorado Springs 25, Pueblo 26, Cheyenne, Wyo., 27.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Philadelphia, Pa., Feb. 11-16.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Philadelphia, Pa., Feb. 11-16, New York city 18-23.

NAT GOODWIN (George J. Appleton, mgr): Boston, Mass., Feb. 11-March 3.

NELLIE MCHENRY (Jas. R. Delcher, bus. mgr.): San Francisco, Cal., Feb. 11-16.

OTIS SKINNER (J. J. Buckley, mgr.): Buffalo, N. Y., Feb. 12-17.

OLGA NETHERSOLE: Milwaukee, Wis., Feb. 11-16, St. Louis, Mo., 18-23.

OLIVER TWIST (W. A. Mestayer, mgr.): Chicago, Ill., Feb. 10-16.

ON THE BOWERY (Davis and Keogh, mgrs.): Newark, N. J., Feb. 11-16.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Brooklyn, E. D., Feb. 11-16.

OLIVER BYRON (J. P. Johnson, mgr.): New York city Feb. 11-16, Brooklyn, N. Y., 18-23, Providence, R. I., 25-March 2.

OLD GLORY (W. A. Brady, mgr.): St. Paul, Minn., Feb. 10-16, Minneapolis 17-23.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Clifton Forge, Va., Feb 13, Hinton, W. Va. 14, Lewisburg 15, Covington 16, Buchanan, Va., 18, Bedford City 19, Christiansburg 20.

OUR NOBLE HEROES: Bridgeport, Conn., Feb. 11-13.

POLICE INSPECTOR: Philadelphia, Pa., Feb. 11-16.

POLICE PATROL: Baltimore, Md., Feb. 11-16.

POWER OF GOLD (Walter Sanford's): Waltham, Mass., Feb. 12, New Bedford 13, 14, Hartford, Conn., 15, 16, Philadelphia, Pa., 18-23, Brooklyn, N. Y., 25-March 2.

PETE BAKER (Wilbur Harlan, mgr.): Montgomery, Ala., Feb. 12, Jackson, Miss., 13, Vicksburg 16, Natchez 18, Port Gibson, La., 19, Baton Rouge 20, White Castle 22, Plaquemine 23, Donaldsonville 24, 25, Alexandria 26, Shreveport 27, Monroe 28.

PAWN TICKET 210 (J. M. Ward, mgr.): Kansas City, Mo., Feb. 10-16, Denver, Col., 17-22.

PRODIGAL DAUGHTER (Walter Sanford's): Providence, R. I., Feb. 11-13, Lynn, Mass., 14-16, Worcester 18-20, Lawrence 21-23, Lowell 25-March 2.

PECK'S BAD BOY (No. 1): Scranton, Pa., Feb. 11-16.

POWELL COMEDY: Coffeyville, Kans., Feb. 15, 16.

RICKETT'S TROUBADOURS: Vancouver, B. C., Feb. 12, New Whatcom, Wash., 13, Seattle 14-16, Portland, Ore., 17-20.

ROBERT HILLIARD (James Barton Key, mgr.): Milwaukee, Wis., Feb. 10-16, St. Paul, Minn., 17-20, Minneapolis 21-23.

RIP VAN WINKLE (George W. Hamler, mgr.): Washington, Ind., Feb. 12, Brazil 13, Terre Haute 14, Frankfort 15, Lafayette 16, Elwood 18, New Castle 19, Wilmington, O., 21, Ashland, Ky., 22, Ironton, O., 23.

RHEA (Hortense Rhea, mgr.) Atlanta, Ga., Feb. 12, Rome 13, Athens 14, Macon 15, Augusta 16, Savannah 18, St. Augustine, Fla., 19, Jacksonville 20, Brunswick, Ga., 21, Charleston, S. C., 22, 23.

ROSE COGHLAN (John T. Sullivan, mgr.): Charleston, S. C., Feb. 13, Atlanta, Ga., 15.

RUSH CITY (Davis and Keogh, mgrs.): Baltimore, Md., Feb. 11-16.

RORY OF THE HILL: New York city, Jan. 28—indefinite.

ROBERT GAYLOR: Detroit, Mich., Feb. 11-16.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Canandaigua, N. Y., Feb. 12, Batavia 13, Athens 14, Lockport 15, Niagara Falls 16, Rochester 18-20, Buffalo 21-23, Jamestown 25, Bradford, Pa., 26, Olean, N. Y., 27, Wellsville 28.

ROBERT MANTELL (Augustus Pitou, mgr.): Macon, Ga., Feb. 12, Americus 13, Savannah 14, Charleston, S. C., 15, 16, Wilmington, N. C., 18, Raleigh 19, Danville, Va., 20, Norfolk 21, Richmond 22, 23.

ROLAND REED (E. B. Jack, mgr.): Memphis, Tenn., Feb. 11-13, Hot Springs, Ark., 15.

RICHARD MANSFIELD (John P. Slocum, mgr.): Chicago, Ill., Feb. 4-16.

RANCH KING (Jos. D. Clifton): Baltimore, Md., Feb. 11-16.

SPECIAL DELIVERY: Rochester, N. Y., Feb. 11-13.

SIDNEY PAYTON: Eureka, Cal., Feb. 11-23.

SPAN OF LIFE (William Calder, mgr.): Springfield, Ill., Feb. 12, Decatur 13, Streator 14, Joliet 15, Aurora 16, Chicago 18-March 2.

SOWING THE WIND (Charles Frohman, mgr.): Pittsburg, Pa., Feb. 11-16.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Lynchburg, Va., Feb. 13, Norfolk 14, Richmond 15, 16, New London, Conn., 18, Norwich 19, Springfield, Mass., 20, New Haven, Conn., 21, Hartford 22, Worcester, Mass., 23, Providence, R. I., 25-27, Middletown, Conn., 28.

SHAFT No 2 (Jacob Litt, mgr.): Jersey City, N. J., Feb. 11-16, Scranton, Pa., 18-20.

STUART ROBSON (W. R. Hayden, mgr.): Jacksonville, Fla., Feb. 12, Thomasville, Ga., 13, Montgomery, Ala., 14, Mobile 15, 16, New Orleans, La., 17-March 2.

SWARTWOOD DRAMATIC: Griggsville, Ill., Feb. 11-16.

SEYMOUR-STRATTON (C. J. W. Roe, bus. mgr.): Shenandoah, Pa., Feb. 11-16.

STILL ALARM (Davis and Keogh, mgrs.): Utica, N. Y., Feb. 13, Albany 14-16.

SIDE TRACKED (Jule Walters, mgr.): Wheeling, W. Va., Feb. 11-13.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Meriden, Conn., Feb. 12, Bridgeport 13, Lynn, Mass., 14-16, Manchester, N. H., 18-20.

SHENANDOAH (Charles Frohman, mgr.): Brooklyn, N. Y., Feb. 11-16.

SAWTELLE DRAMATIC: Woonsocket, R. I., Feb. 11-16, New Bedford, Mass., 18-23, Brockton 25-March 2.

SHORE ACRES (Frank W. Conant, mgr.): Houston, Tex., Feb. 13, 14, San Antonio 15, 16, Austin 18, Waco 19, Dallas 20, 21, Fort Worth 22, 23.

SADIE MARTINOT: North Platte, Neb., Feb. 13, Omaha 14-16.

SHE (A. Y. Pearson, prop.): Raleigh, N. C., Feb. 12, Wilmington 13, Danville, Va., 14, Lynchburg 15, Baltimore, Md., 18-23.

TEMPERANCE TOWN: Denver, Col., Feb. 10-16, Colorado Springs 18, Pueblo 19, Salt Lake City, Utah, 21-23, San Francisco, Cal., 25-March 16.

TWO SISTERS (Warmington and Ryer, mgrs.): Chicago, Ill., Feb. 3-16, Springfield 18, Decatur 19, Effingham 20, Evansville, Ind., 21, Springfield, O., 22, Middletown 23, Cincinnati 24-March 2.

THE KODAK (Noss Jollity co.; Ferd. Noss, mgr.): Pittsburg, Kans., Feb. 12, Girard 14, Butler, Mo., 15, Harrisonville 16, Lexington 18, Marshall 19, Bowling Green 21, Louisiana 22, Canton 23, Pittsfield, Ill., 25, Quincy 26, Palmyra, Mo., 27, Fayette 28.

THE FATAL CARD (Charles Frohman, mgr.): New York city Dec. 31—indefinite.

TRUE IRISH HEARTS: Baltimore, Md., Feb. 11-16.

THE DAZZLER (A co.; H. E. Reed, mgr.): Cincinnati, O., Feb. 11-16.

TWO JOHNS: Oil City, Pa., Feb. 13, Butler 14, New Castle 15, Sharon 16.

THE FOUNDLING (Charles Frohman, mgr.): Chicago, Ill., Feb. 11-16, New York city 25—indefinite.

TROLLEY SYSTEM: Indianapolis, Ind., Feb. 11-13, Dayton, O., 14-16, Cincinnati 18-23.

TRIP TO CHINATOWN (No. 1): Newark, N. J., Feb. 11-16.

THE NEW BOY (No. 1; Charles Frohman, mgr.): Boston, Mass., Feb. 11-March 2.

THE SILVER KING (Carl A. Haswin's): Adams, Mass., Feb. 12, Pittsfield 13, Westfield 14, Holyoke 15, Northampton 16, Providence, R. I., 18-23.

THE HUSTLER (Davis and Keogh, mgrs.): Altoona, Pa., Feb. 13.

THE DAZZLER (B Co.; H. O. Emery, mgr.): Lock Haven, Pa., Feb. 13, Sunbury 14, Harrisburg 15, Danville 16, Mahanoy City 18.

THE COLONEL AND I: Detroit, Mich., Feb. 11-16.

THE TORNADO (Northern; Lincoln J. Carter, prop.; Jay Simmons, mgr.): South Norwalk, Conn., Feb. 13, Paterson, N. J., 14-16, Hoboken 18-20, Newark 21-23.

THE NEW BOY (Western; Charles Frohman, mgr.): Fergus Falls, Minn., Feb. 12, Brainerd 13, Superior, Wis., 14, Duluth, Minn., 15, Stillwater 16, Minneapolis 18-20, St. Paul 21-23.

TWENTIETH CENTURY GIRL (Canary and Lederer, mgrs.): New York city Jan. 25—indefinite.

THE DISTRICT ATTORNEY (T. Henry French, mgr.): New York city Jan. 21-Feb. 23.

THE SPOONERS (Edna May and Cecil; R. S. Spooner, mgr.): Tiffin, O., Feb. 11-16, Norwalk 18-23.

THE ENSIGN: Philadelphia, Pa., Feb. 11-16, Jersey City, N. J., 18-23.

THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Washington, D. C., Feb. 11-16.

THE CIRCUS GIRL: Northumberland, Pa., Feb. 12, Frackville 13, Lock Haven 14.

THE GIRL I LEFT BEHIND ME (No. 2; Charles Frohman, mgr.): Marshalltown, Ia., Feb. 12, Eldora 13, Davenport 14, Fort Madison 15, Ottumwa 16, Elgin, Ill., 18, Rockford 19, Madison, Wis., 20, La Crosse 21, Winona, Minn., 22, Stillwater 23, St. Paul, Minn., 24-March 2.

TOO MUCH JOHNSON (William Gillette): New York city Nov. 26—indefinite.

THOMAS E. SHEA: Johnstown, Pa., Feb. 11-16, Shamokin 18-23.

TONY FARRELL (T. J. Meads mgr.): Ft. Edwards, N. Y., Feb. 12, Ticonderoga 13, Burlington, Vt., 14, St. Albans 15, Barre 16, Montpelier 18, Littleton, N. H., 19, St. Johnsbury, Vt., 20, Portland, Me., 21, Rockland 22, Bath 23, Lewiston 25, Augusta 26, Bangor 27, Waterville 28.

THE STOWAWAY: Elizabeth, N. J., Feb. 11-16.

THE ALMANAC: Findlay, O., Feb. 14, Sandusky 15, Galion 16, Massillon 18, Wooster 19.

THE COTTON KING (No. 1, W. A. Brady, mgr.): Philadelphia, Pa., Feb. 11-indefinite.

THE CAPTAIN'S MATE (Dittmar Bros., props.): Brooklyn, N. Y., Feb. 11-16, Stamford, Conn. 18, Bridgeport 19, 20, New Haven 21-23.

ULLIE AKERSTROM (Gus Bernard, mgr.): Haverhill, Mass., Feb. 11-16, Sanford, Me., 18, Laconia, N. H., 19, Franklin Falls 20, Concord 21, Chelsea, Mass., 22, Ware 23, Westfield 25-27.

UNCLE TOM'S CABIN (Rusco and Swift's): Omaha, Neb., Feb. 11-16.

UNCLE TOM'S CABIN (Davis' Western): Rochester, N. Y., Feb. 11-16.

UNCLE TOM'S CABIN (McPhee's): Fergus Falls, Minn., Feb. 14, Evansville 15, Alexandria 16.

VALE OF AVOCA: Philadelphia, Pa., Feb. 11-16, Pittsburg 18-23.

WHITE SQUADRON: Marietta, O., Feb. 13, Washington C. H. 14, Springfield 15, Wilmington 16, Cincinnati 17-23, Louisville, Ky., 24-March 2.

WAITE COMEDY (Eastern; Monte Thompson, mgr.): Newburgh, N. Y., Feb. 11-16, Trenton, N. J., 18-23, Easton, Pa., 25-March 2.

WAITE COMEDY (Western; Dave H. Wood, mgr.): Erie, Pa., Feb. 11-16, Bradford 18-23, Hornellsville, N. Y., 25-March 2.

WILLIAM COLLIER (W. G. Smythe, mgr.): Boston, Mass., Feb. 11-16.

WARDE-JAMES: San Francisco, Cal., Feb. 4-16.

WILLIAM HOEY (W. D. Mann, mgr.): Brooklyn, N. Y., Feb. 11-16.

WARD AND VOKES (E. D. Stair, mgr.): Leominster, Mass., Feb. 12, Lynn 13, Springfield 14, Worcester 15, Fall River 16.

W. H. CRANE (Joseph Brooks, mgr.): New Orleans, La., Feb. 10-16, Memphis, Tenn., 18, 19, Nashville 20, 21, Louisville, Ky., 22, 23, New York city 25-March 16.

WALTER SANFORD'S STOCK: New York city and Brooklyn Feb. 11—indefinite.

WOODWARD THEATRE: Oshkosh, Wis., Feb. 11-16, Elgin, Ill., 18-23, Galesburg 25, March 2.

YOUNG MRS. WINTHROP (Wagenhals and Kemper, mgrs.): Canton, O., Feb. 12, Akron 13, Mansfield 14, Galion 15, Newark 16, Lancaster 18, Upper Sandusky 20, Grand Rapids, Mich., 23, East Saginaw 26, Bay City 27, Lansing 28.

VON YONSON (Jacob Litt, mgr.): Pittsburg, Pa., Feb. 11-16, New York city 18-23.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Of the Earth): Minneapolis, Minn., Feb. 11-16, Omaha, Neb., 18-20.

ALADDIN, JR. (David Henderson, mgr): Boston, Mass., Feb. 4-23.

ABBEY AND GRAU'S GRAND OPERA: New York city Nov. 19-Feb. 16.

BROWNIES: Rochester, N. Y., Feb. 11-13, Syracuse 14-16.

BLACK CROOK (No. 1): Philadelphia, Pa., Feb. 11 23.

BLACK CROOK (Springer and Welty, mgrs.): Alliance, O., Feb. 12, Keokuk, Ia., 13, Steubenville, O., 14.

BOSTONIANS (Barnabee and MacDonald): Brooklyn, N. Y., Feb. 11-16, New Haven, Conn., 18, 19.

CALHOUN OPERA: Portland, Ore., Feb. 11-13, San Francisco, Cal., 18-23.

CAMILLE D'ARVILLE OPERA: St Louis, Mo., Feb. 10-16.

DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Boston, Mass., Feb. 11-23.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Providence, R. I., Feb. 11-16.

DELLA FOX OPERA (Nat Roth, mgr.): Harlem, N. Y., Feb. 11-16.

FANTASMA (Sam Fletcher, bus. mgr.): Minneapolis, Minn., Feb. 10-16, Dubuque, Ia., 18, 19, Davenport 20, 21, Des Moines 22, 23, Omaha, Neb., 24-27.

FENCING MASTER (F. C. Whitney, mgr.): Des Moines, Ia., Feb. 12, Ottumwa 13, Burlington 14, Keokuk 15, Quincy, Ill., 16, Kansas City, Mo., 18-23.

FRANCIS WILSON OPERA (A. M. Canby, mgr.): Cleveland, O., Feb. 11-16.

1492 (E. E. Rice, mgr.): Chicago, Ill., Jan. 13—indefinite.

1492: Buffalo, N. Y., Feb. 11-16.

JULES GRAU COMIC OPERA: Galveston, Tex., Feb. 25-March 2.

KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): St. Louis, Mo., Feb. 11-16.

LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, managers): Chicago, Ill., Feb. 4-23, Louisville, Ky., 25-28.

LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—indefinite.

MINES' FAMILY CONCERT: Harrisville, N. Y., Feb. 13, 14, Fullerville 15, 16.

NASHVILLE STUDENTS: Fort Smith, Ark., Feb. 15, Van Buren 16, Fayetteville 18.

OVIDE MUSIN (Max Adler, mgr.): Hillsboro

AMERICAN THEATRE.

MR. T. H. FRENCH, - - - - - - - - - - MANAGER

FOURTH WEEK OF MR. FRENCH'S PRODUCTION.

THE DISTRICT ATTORNEY

A PLAY OF TO-DAY, BY

CHARLES KLEIN AND HARRISON GREY FISKE.

AN AMERICAN DRAMA.

AN AMERICAN SUCCESS.

THE DISTRICT ATTORNEY—ACT III.

UNANIMOUSLY ENDORSED BY THE PUBLIC AND THE PRESS:

The District Attorney was produced last night at the American Theatre with immediate and indisputable success. The crowded audience received it with acclaim from first to last, not a point was missed, not a single line of the text or a single situation failed of effect. The play deals with life in this city at the present day, and the story is clear, logical and appropriate to the times. The development is ingenious and highly effective. The dialogue is apt and forcible, and free from the hackneyed phrases of English melodrama. The personages are living human beings. We have seen few better plays, old or new. It is a typical American drama of the present hour.—*Times, Jan. 22.*

The craft of the composition was admirable alike in the construction and the language. The interest began quickly and increased without lapse or flagging until the very end. The action was direct and rapid. The clearly-drawn characters talked naturally and always to the progress of the plot. The dramatic strength, simplicity and vigor were notable. . . . Surprise, suspense, and a thrilling climax.—*Sun, Jan. 22.*

Splendidly interesting and exciting, and remarkable for its superb craftmanship.—*Herald, Jan. 22.*

The fact that the authors of The District Attorney were Americans will probably have added to the satisfaction with which Mr. T. H. French must have observed the honest outburst of delight which followed the conclusion of their third act. It is pleasant to Americans to have an opportunity of applauding the success of their own countrymen. We may frankly recognize the living interest of the theme.—*World, Jan. 22.*

The District Attorney is full of eloquence. There is not a dull moment in its relation, and there are matters in each scene which fill the hearts of the spectators with anguish. The end is excellently achieved in a series of powerful situations. No melodrama of modern make has offered us so strong, so interesting and so dramatic a character as that of the young district attorney. A good drama, admirably played.—*Press, Jan 22.*

The District Attorney met with the immediate approval of those present. It is gratifying to be able to render and record this verdict in the present season, conspicuous as it has been for the failure of native works, while the stages of our city theatres for the most part are and have been held by plays of foreign make. The District Attorney is worthy of high praise as a vigorous piece of work. Its story is extremely interesting; the telling holds the attention closely and the method is simple, straightforward and natural.—*Recorder, Jan. 22.*

This play came at the right time.—*Morning Advertiser, Jan. 22.*

A good play on an American topic, written by local dramatists, and so well played as to call forth enthusiastic applause, is something of a rarity. The success made at the American Theatre last evening by The District Attorney is a matter of local pride. The play is a nearer approach to the legitimate drama than has been seen here in years. There is no bombast, no clowning, no realistic nonsense. The interest begins in the first act and is sustained to the close. There is surrounding this play an atmosphere that is wholesome—quite an unusual thing in new plays of the period. The situations are strong, the action lively—continuously so—and the characters drawn with great care and discretion. The District Attorney brings the native dramatist to the front as an able exponent of legitimate work.—*Evening Telegram, Jan. 22.*

A new and interesting melodrama. A play much superior to most others of its class.—*Evening Post, Jan. 22.*

The authors have constructed a drama with an intensely interesting story, with a plot that is developed skilfully, reaching a thrilling climax. The lines are bright, and the comedy is neatly dovetailed in. The action is brisk and absorbing. The play was stamped with success before the curtain fell on the first act.—*Daily News, Jan. 22.*

It is both fresh and striking from a dramatic viewpoint. The authors have used their material with much adroitness. It is an extraordinarily clever work—well-knit, vigorous and impressive. Even without the political background it would be an interesting melodrama.—*Commercial Advertiser, Jan. 22.*

It is so good, so strong, so interesting, so well worked out, so illustrative of the present integrity in the important offices of the municipal government, that every line told, every local and current reference excited laughter or applause and the drama may be set down as a success without question. It roused the audience to enthusiasm. The District Attorney is one of the best purely American plays we have ever had.—*Mail and Express, Jan. 22*

The District Attorney is one of the strongest American plays which has been produced in many sesons. It is a distinct success. The play bids fair to become the head of Manager French's cornerstone at the American.—*Evening Sun, Jan. 23.*

An exceedingly interesting and refreshingly direct drama of the day. The way in which the net is tightened around the rich old sinner Brainerd is very deftly shown, and the struggle for the papers is an intense one. The third act is completely excellent.—*Evening World, Jan. 23.*

The District Attorney comes at the right time. It will have a legitimate success. This stirring and apropos drama is capitally acted. We congratulate the authors and the whole company upon an immediate and extraordinary success.—*Spirit of the Times, Jan. 26.*

The purely emotional side of the story is by far its best, and its influence was immediate and potent. Many of the scenes of The District Attorney are undeniably effective.—*Town Topics, Jan. 24.*

A clean, wholesome play, well constructed. It is melodramatic in tone, yet wholly free from melodramatic devices. The central character is remarkable in development. The story is up to date and interesting. It is finely acted.—*Home Journal, Jan. 23.*

Truth and virility were its distinguishing characteristics and many of its scenes were models of stagecraft.—*Clipper, Jan. 26.*

The District Attorney has many merits. Its diction is good, its character drawing is skilful and it has several strong situations.—*Life, Jan. 28.*

It might not be too much to say that this work has an educational as well as a historical value.—*Vogue, Jan. 31.*

New York has seldom had such a unanimous expression of approval as that which followed the first performance of this really excellent play.—*Evening World, Jan. 26.*

The merits of The District Attorney have been pretty well settled by the first-nighter and by the succeeding audiences. . . . I quote this one play because, in my opinion, it is the best local play of recent years.—*Mail and Express, Jan. 26.*

Nobody doubts the genuine success of The District Attorney. The characterization is good and true, and its interest does not depend upon odd coincidences, sudden appearances, and miraculous escapes. The movement from first to last is easy and natural. The story is probable in more than a merely artistic sense. Its seemingly simple progressions are full of ingenuity. The spectator's interest in the situation grows until the climax. The technical skill shown in the making of the play is surprising.—*Times, Jan. 27.*

An honest, strong and exceptionally skilful piece of stagecraft. The success of The District Attorney may mean a great deal more than money in the pocket of one manager. It will revive the drooping hopes of native playwrights. It should embolden many managerial Thomases to doubt less and to dare more. The District Attorney has done more to help the half abandoned cause of the American drama than any effort we have seen here since the memorable night on which, to our delight, we had our first taste of an admirable play called Alabama. . . . A fine, human, stirring story. . . . There was no mistaking the sincerity of the enthusiasm shown by the first-night audience at the end of that third act. The simplicity and sobriety which marked the work of the playwrights would do no discredit to the best French dramatist. . . . All these things combined made up one of the most striking and effective acts we have seen for some years past. The plausibility of every incident removes it from the cheap and loud domain of melodramatic conventions to the region of true drama.—*World, Jan. 27.*

The District Attorney does not plead before us in court, nevertheless he wins his case. The authors have accomplished a legitimate success without resorting to threadworn methods. It is a sound play and is immeasurably better than the average American drama.—*Morning Advertiser, Jan. 27.*

The play is a surprisingly good one. There is vitality, plenty of movement, and the characterization is neat. It deserves all the success it has achieved.—*Recorder, Jan. 27.*

An honest and in spots powerful contribution to dramatic literature.—*Herald, Jan. 27.*

The District Attorney is a sincere and worthy effort. Its merits have justified the manager's belief in the theory that there may be something in native dramatists, after all. This is a very good beginning. The authors of the new piece have offered an example which may be followed profitably. We can make our own actors in this country, and there is no apparent reason why we should not make our own plays.—*Press, Jan. 27.*

The drama exhibits ability in its makers of a very high order. It is admirably constructed, holds the interest without a break, and is wrought out without extrinsic devices or mechanical adjuncts.—*Nym Crinkle in the World, Jan. 27.*

The conspicuous theatrical success of the week is The District Attorney. It won instant success.—*N. Y. Correspondence, Phila. Press, Jan. 27.*

No play produced in the metropolis in years has been so unanimously commended by the critics. Its local atmosphere, coupled with the phase of life with which it deals and in which everyone who reads the newspapers is thoroughly interested, has had, of course, much to do with making it the most popular drama on the New York boards to-day, but the magnificent technique of the authors has really been the most important factor in bringing about the result.—*Financial News, Jan. 31.*

This play is so reflective of present conditions of life in New York and so permeated with local atmosphere that it seems almost like a transcript of the stories which come to light from day to day in the local columns of the newspapers. In addition, the play is well acted and this, with its vitality and movement, is a strong factor.—*Recorder, Jan. 29.*

If there ever was an up-to-date play, The District Attorney is that one. Every politician in the land will want to see it. While not at all preachy, it is the sermon play of American politics. The heart interest is intense—and it should make a barrel of money.—*N. Y. Correspondence, Phila. Times, Jan. 27.*

The District Attorney is so well constructed that it is a success independently of its local application. . . We expect the thrill, and we have it white-hot. . . . The dialogue, at all times pointed and direct, positively scintillates at frequent intervals. To write good dialogue through four long acts is anything but an easy task, and it is worthy of note that there is no indication of fatigue in any of the speeches.—*N. Y. Correspondence, Pittsburg Press, Jan. 27.*

The District Attorney has made a pronounced hit. A good story is capitally told, an interesting play is admirably interpreted.—*Joseph Howard, Jr., in Boston Globe, Jan. 27.*

Tour of the Principal Cities After the Present Highly Successful New York Run.

DATES AHEAD.

[CONTINUED FROM PAGE 16.]

IMPERIAL VAUDEVILLE: Trenton, N. J., Feb. 11-16.
IRWIN BROTHERS: Indianapolis, Ind., Feb. 11-16.
JOHN F. FIELDS: Montreal, P. Q., Feb. 18-23, Baltimore, Md., 25-March 2.
LEONI AND EVERETT'S LADIES' CLUB: New York city Feb. 11-16.
LONDON GAIETY (John C. Flynn, mgr.): Worcester, Mass., Feb. 11-16.
LONDON BELLES (Sydell's): Chicago, Ill., Jan. 27-Feb. 16, Milwaukee, Wis., 17-23.
LILLY CLAY: Syracuse, N. Y., Feb. 11-13.
MAY HOWARD: Philadelphia, Pa., Feb. 11-16.
NIGHT OWLS: Newark, N. J., Feb. 11-16.
NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Baltimore, Md., Feb. 11-16.
REILLY AND WOOD: Providence, R. I., Feb. 11-16, Fall River, Mass., 18-20, Bridgeport, Conn., 21-23, Brooklyn, E. D., 25-March 2.
RENTZ SANTLEY: St. Louis, Mo., Feb. 11-16, Louisville, Ky., 18-23.
RICE AND BARTON'S: Chatham, Ont., Feb. 14, St. Thomas 15, London 16.
ROSE HILL'S ENGLISH FOLLY: Washington, D. C., Feb. 11-16, Philadelphia, Pa., 18-23.
SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, mgr.): Brooklyn, E. D., Feb. 11-16, Philadelphia, Pa., 18-23, Harlem, N. Y., 25-March 2.
SOUTH BEFORE THE WAR: Pittsburg, Pa., Feb. 11-16.
SAM T. JACK'S BURLESQUE: Cincinnati, O., Feb. 10-16, Chicago, Ill., 18-March 2.
SAM DEVERE: Brooklyn, N. Y., Feb. 11-16.
SIMON AND WILSON: Morristown, Pa., Feb. 13, 14, Salem, N. J., 15, 16, West Chester, Pa., 18.
TONY PASTOR: New York city—indefinite.
TISSO'S EUROPEAN NOVELTIES: Leon, Mex., Feb. 13, Logas 14, Gaudalayara 15, 16, Zacatecas 18, 19, Aguascalientes 20, 21, Chihuahua 22, 23.
WATSON SISTERS: Paterson, N. J., Feb. 11-16.
WHITE CROOK: Hazelton, Pa., Feb. 11-13.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Massillon, O., Feb. 11-13, Alliance 14-16.
ELI PERKINS: Morris, Ill., Feb. 13, Marseilles 14, Greer, Ia., 15, Eldora 16, College Springs 19, North Bend, Neb., 20, Plattsmouth 21, Auburn 22, Columbia, Mo., 23.
FONTANA MERRY MAKERS (T. W. Holland, mgr): Murphysboro, Ill., Feb. 11-16, Mound City 18-23.
HERRMANN: Los Angeles, Cal., Feb. 11-16.
HAGENBECK'S TRAINED ANIMALS: Nashville, Tenn., Feb. 11-16.
HANNIBAL A. WILLIAMS: Metropolis, Ill., Feb. 13, Carbondale 14, Streator 18.
HUBIN'S MUSEE: New Orleans, La., Feb. 13-23.
J. AUGUSTIN JONES: New Berne, N. C., Feb. 18-23.
PROF. CARPENTER: Washington, D. C., Feb. 11-16.
SYLVAN A. LEE (Mesmerist; Thomas F. Adkin, mgr.): Alton, Ill., Feb. 11-16, Macomb 18-23, East St. Louis 25-March 2.
THE BALDWINS: Binghamton, N. Y., Feb. 11-16.
WELLS' WONDERLAND: Key West, Fla., Feb. 13-20.

[*Received too late for classification.*]

A JOLLY LOT (Frank C. Huffman, mgr.): Boonton, N. J., Feb. 14, Dover 15, Hackettstown 16, Paterson 18-23, Bridgeport, Conn., 25-27.
KELLAR (Dudley McAdow, mgr.): Brockton, Mass., Feb. 12, Newport, R. I., 13, Taunton, Mass., 14, Fitchburg 15, Worcester 16, Holyoke 18, Hartford, Conn., 19, Waterbury 20, Danbury 21, New Britain 22, Willimantic 23.
PRODIGAL FATHER: Philadelphia, Pa., Feb. 11-16, Baltimore, Md., 18-23.
ROBERT DOWNING: Mannington, W. Va., Feb. 12, Charleston 13, Huntington 14, Mt. Sterling, Ky., 15, Paris 16, Lexington 18, Columbus, O., 19, 20, Dayton 21, Richmond, Ind., 22, Racine, Wis., 23, St. Paul, Minn., 24-27.
THE BURGLAR (A. Q. Scammon, mgr.): Radford, Va., Feb. 13, Bristol, Tenn., 14, Johnson City 15, Knoxville 16, Atlanta, Ga., 18, Rome 19, Chattanooga, Tenn., 20, Huntsville 21, Tullahoma 22, Murfreesboro 23, Nashville 25-March 2.
WALKER WHITESIDE (W. J. Winterburn, mgr): Newton, Ia., Feb. 12, Vinton 13, Waterloo 14, Webster City 15, Boone 16, Ft. Dodge 18, Cherokee 19, Sioux City 20, 21, Omaha, Neb., 22, 23.
WILFRED CLARKE): Richmond, Va., Feb. 12, Danville 13, Charlottesville 14, Roanoke 15, 16, Lynchburg 18, 19, Winston, N. C., 20, Greensboro 21, Asheville 22, 23.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Managers' Directory" Department.]

URORA, ILL.: Aurora Opera House, Feb. 9 to 15, 17 to 21, 23 to March 4.
HARTFORD, CONN.: Proctor's Opera House, Feb. 11, 12, 16, 19, 25, 27, 28, March 4, 5, 6, 7, 11, 12, 18 to 22.
MOUNT STERLING, KY.: Grand Opera House, Feb. 8, 9, 11, 18-23, March 1-19, 23-31, April.
PERU, IND.: Emerick's Opera House, all time after Feb. 15.

MATTERS OF FACT.

Many of the handsomest costumes in The Twentieth Century Girl were made by the Eaves Costume company.

The readers of THE MIRROR are requested to read the announcement of Mahler Brothers in the business columns of this number. Mahler Brothers are well-known general furnishers, whose large establishment is at the corner of Thirty-first Street and Sixth Avenue. They have always catered especially to the wants of the profession by offering them such inducements as no other house of the kind in this city can match. They make a specialty of underwear and of skirts such as are used by dancers. Their ready-made suits and cloaks are bargains and their gentlemen's furnishing department is stocked most completely. They also carry a a full line of shoes, grease-paints and all necessaries for stage use. Patrons who mention THE MIRROR will receive a special professional discount.

W. H. Elwood, for four seasons leading man with Stuart Robson, and who played the leading role, Perry Bascom in Blue Jeans this season is open to offers.

Walter C. Mack has been appointed to look after the interests of the Music Hall, Wilkes Barre, Pa. All contracts made with the late Daniel Shelby will be fulfilled.

Franklyn Hurleigh has re-signed with William T. Fenneay for The Slaves of Gold, which will reopen next week.

Mrs. Louise Morse is at liberty for next season. She may be addressed in care this office.

Managers are warned against the production of Only a Farmer's Daughter by A. F. Arthur and F. Gordon Meade, as the play is the sole property of C. R. Gardiner, the former having forfeited all rights to production.

Good open time can be secured by desirable attractions at the Star Theatre, Buffalo, N. Y., as advertised elsewhere.

Papinta the dancer has returned from Havana after a successful engagement of three months. She is now appearing over the Keith circuit and is making a great hit in her new invention with the mirrors. Papinta was immediately re-engaged upon her arrival by the Vaudeville Club. This is her fourth engagement before the 400.

Through an error in the types last week a serious blunder appeared in Milton Aborn's advertisement. The announcement reading "Wanted, musical director and second-class soprano" should have been "second soprano." Mr. Keith is not in the habit of engaging poor people, he having some the best people in the comic opera business in his company, and his operas are always well done.

The Hurford House is the favorite resort of professionals playing Canton, O. The hotel is within a short distance of the theatres and is centrally located. Proprietor J. A. Simonds is a most pleasing and accommodating host. THE MIRROR will always be found on file at his house.

Adelaide Randall invites offers for the Summer season of opera. Miss Randall is one of the best known of sopranos. Last Summer she was the prima donna of the opera company at Atlanta, and made a most delightful impression among lovers of classical music in that city. She is at present en tour with Rush City, and is receiving flattering commendation from critics and people everywhere.

A new society comedy drama is offered for sale by its author in another column. The play's value is vouched for by W. T. Price, author of "The Technique of the Drama."

Adele Purvis Ouri, the globe serpentine dancer, appeared at the New Manhattan Athletic Club Theatre last night. She will repeat her performance every night during the week.

Brogan's Campaign, the new up-to-date musical pantomimic farce comedy by Pierce Kingsley, it is claimed, will be one of the biggest novelties on the road next season. The most novel methods will be used for advance work. Managers are advised "to get to the polls early and see that contracts for 95-96 read Brogan's Campaign.

The Packard Dramatic Agency is making great preparation for Summer work at the various country resorts, watering places, etc. Most of the best dramatic, musical and vaudeville combinations are booked here, and the resorts are represented by Mrs. Packard. This exchange is also booking Maine and Georgia, The Flying Dutchman and other excellent attractions.

Professionals who desire a comfortable hotel or good restaurant should try The Tuxedo, at 42 West Twenty-seventh Street. The proprietor, A. Hickson, makes a specialty of catering to and pleasing members of the profession.

Announcement is made on another column of the tour of Joseph Ransome, who is styled The American Player. Mr. Ransome's repertoire includes Monte Cristo, La Tentation, Ingomar, A Man of Honor, Richelieu and East Lynne. Managers desiring to book this attraction should address his manager, Charles E. Dowe, at the Standard Theatre, Philadelphia.

Manager John H. Havlin has the weeks of March 3, 10 and 17 open at Havlin's Theatre, Cincinnati.

Robinson's Opera House at Cincinnati is offered for rent to responsible parties. There is still some good time open for the balance of this season.

Floy Crowell, who made a distinct hit as Clyde Harod in Coon Hollow at the Fourteenth Street Theatre, has resigned and returned to this city, owing to reduction of salaries.

E. E. Cod, care this office, desires engagement as general utility.

Thomas Lowden, the clever operatic comedian, can be engaged for the rest of this season and next. He will be at the Hotel Pickwick, New Orleans, until March 2.

Charles A. Farnum, stenographer and typewriter at the Continental Hotel, Philadelphia, who does theatrical typewriting of all description, has established a branch office at the Anderson Hotel, Pittsburg, Pa.

E. H. Elwood, recently of the Blue Jeans company, is disengaged.

Married.

DAVIDSON—CROSS.—Albert E. Davidson and Jennie Cross, in Detroit, Mich.
RUDOLPH—KITTLEMAN.—At Detroit, W. H. Rudolph to Mabel Kittleman.

Died.

CROWELL.—J. Henry Crowell, in Brooklyn, on Feb. 4, aged 26.
JORDAN.—In this city, on Jan. 28, Harry Jordan, aged 48.
SLOAN.—Robert Sloan, at Rockford, Ill., on Jan. 30.

TOUR OF
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Against any representatives of A. F. Quintard, alias A. F. or Charles Arthur, or his companion, F. Gordon Meade, regarding Only a Farmer's Daughter. Any rights they may have had are forfeited for cause, and managers will be held responsible if they play it.
C. R. GARDINER, care MIRROR.

TO MANAGERS.
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Amrose, Leone
Asper, Mrs. Clarence
Ackerman, Irene
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Butler, Mrs. A.
Bowers, Mrs. D. P.
Beaudet, Rose
Black, Nettie
Bancroft, Viola
Bonner, Mr M.
Bell, Helen
Bonta, Mrs. D.
Burt, Fanny L.
Baldwin, May
Beaudet, Louise
Bates, Marie
Barry, Helen
Barrett, Lizzie C.
Barry, Eleanor
Banks, Maude
Baker, Ella
Brett, Genevieve
Babcock, Pearl
Cornish, Sylvester
Carnaham, Mrs. A. E.
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Clarke, Eunice
Cass, Florance
Church, Lottie
Corlette, Helen
Campbell, S.
Cohen, Fanny
Curran, Emma H.
Clifton, Coralie
Claremouth, Ray
Chase, Marion
Carter, Nannie
Creighton, Bertha
Conner, Milfred
Cowell, Sydney
Denslow, Mildred
Dainty, Laura
De Vere Vera
Durefea, May
Delroy, Dolly
Day, M. Louise
Durand, Maude
Dunham, Norine
Darragh, Jennie
Dixon, Miss
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Denning, Dorothy
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Eustace, Jennie
Eldridge, Edith
Emmett, Gracie
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Fort, Gertrude
Fealey, Marguerite
Farrance, Lulu
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Farquhar, Nannie
Foster, Alice
Foley, Hattie
Filkins, Grace
Furniss, Maud
Faucett, Cassie
Grey, Jennie
Green, May
Gerald, Florence
Gray, Alice
Grey, Ada
Grey, Miss N.
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Gilmore, Miss A.
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Hamilton, Lillian
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Howard, Kittie
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Pryor, Cora
Percault, Alida
Potter, Gertrude
Perkins, C. W.
Placide, Alice
Quintard, Mrs. A.
Rowland, K.
Ring, Julie F.
Roake, Delta
Ryan, M.
Reed, Nellie
Rial, Vera
Stannard, Anna
Stuart, Jean
Sinclair, Florrie
Sikes, Mrs. Olive
Stevens, Jessie
Shorbe, Claire
Stange, Abi
Skelding, Mrs. Rosa C.
Sully, Mrs. Louise
Sterling, Harriet
Suitts, Annie
Singleton, Kate
Stahl, Rose
Sears, Bessie
Spooner, Edna
Sprague, Estelle
Snyder, Lenore
Taylor, Miss M.
Thurgate, Minnie
Treplin, Mrs. T.
Thorndyke, Louise
Trenville, Helen
Tiffany, Annie
Thalia, Mlle.
Vroom, Mrs. Ed.
Victorsen, Minnie
Von Denhoff, Helen
Van Cortland, M.
Von Olen, Blanche
Van Tassel Cora
Wilson, Miss C.
Washburn, Mabel
Walker, Delcie
Weston, Maggie
Watkins, Rose
Williams, Lydia P.
Woodard, T.
Ward, Lillian
Willard, Emma
Wynne, Margerett
Wanton, Cimo
Wardell, Etelka
Webb, Dora
Warner, Etta S. A.
Wheeler, Mrs. H.
Yberri, Lola
Zeplin, Mrs. T.

MEN.

Armstrong, Jas. B.
Arthur, Charles
Askin, Harry
Abbott, Charles
Andrus, Albert
Arnold, J. F.
Allison, Chas. W.
Allen, Archie
Armstrong, Harry
Andrews, Frank
Ankermiller, Emie
Bland, Lionel
Brock, Arthur
Burton, W. E.
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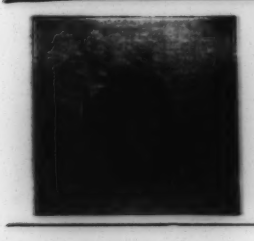

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